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Ose Who Has Been There.

corations in black and blue, stage, and when I think of those fame and fortune," as Max feel sore again in all those decorated

self "graduated" about a year ago on rocks are still there; I know bless are coming, and I recall my Scalifes for though a novice, I have at least in fire and been burnt.

ourse you can't secure a "part" without riesce," and no one ever yet solved the ion of securing "experience" without a on get your start and appear at your first re-

I felt very weak, and sidled through the door of the Union Square Theatre. I there before, and knew the doorwould roar at me-doorkeepers are always savage with people who appear scared and doubtful. When I got by him I felt my fe was a free gift from him.

Having been "behind the scenes" before, the dismality-to coin a word-of it all was not new to me. Only a few months before I had gone on as a "super" among the other pupils when we played the mob with Lawrence

I was on time, being a novice, and found myself so alone that I flew gasping to the doorkeeper to ask if the rehearsal had been held the day before. He said he guessed the folks would be along presently.

I went back and sat on a board and waited. The auditorium looked gaunt and ghastly. I opled the empty chairs, lighted the gas, set the stage, stood in the midst of falling bou-

quets, my ears deafened by plaudits.

Then I got up, because my board was on a glue-pot which the carpenter had been swearing about because he could not find.

That is the only time I have ever stood in the midst of pelting bouquets, my ears deaf-

ened by plaudits.

The people began to come; they all seemed to know one another. In about half an hour

Personal reminiscences now become painful. Y was almost letter-perfect, and I thought I could act.

Since that time many people have told me many things about rehearsals.

Rehearsals are for building up the performince. At rehearsal you are to become familiar with your lines, the sound of your cues, the "business" of the scene and the sense of it,

of which your part has given you little idea.

Rehearsal is the time to think of all the things you don't want to have to think of at

It is unworthy, and unfair to fellow actors to walk through, or loaf through, or mumbi through a rehearsal. An outline of the evening's reading and business should be given without the effort and excitement of the

Rehearsal is business, though it is not acting. The mechanical rendering of the part must be mastered before you can be free to do justice to the artistic work—the acting of the

Rehearsal is the time for cools ance the time for fire. Therefore at re avoid the excitement of "throwing yo ato your part."

All this is especially true of the first few hearsals. Read your lines carefully, learn your own points and observe those of other people; get clearly mapped in your head, at arsal, the country you are to traverse at

Novices almost always try to do their acting at their first rehearsals, and the profession stand around to see them do it, and the sta ager at once adopts a persuasive and ag tone and says, "Easy, now-casy," and you come to-find some one is handing you your part—you had dropped it—you have a general idea that for some time you have been talking cues, lines and all, and using your arms—you realize you have been ridiculous, and you wish you had died over night.

The professionals will expect to have lots of fun out of you during your first rehearsals. I guess they did out of me.

You will disappoint them by observing a few rules: Show surprise at nothing; never be in a hurry, and never—never, under any circum-

-say anything you can avoid saying.

tell you all you are to know about your part, nd it is not your business to anticipate or remind bim.

Do what you are last told to do, and without nt, no matter if the moment before you were told to do something contrary. Don't say so. They can't kill you for minding, you know; they may for most anything else.

Obey no order that is not given or sanctioned by the stage manager. If you do you will surely catch thunder for "changing the business," and the one who gave you the private order will stand serenely by and see you catching thunder and say nothing. You will

that is always expected from novices. Ask lf you don't understand an order, bester say him no "questions. It is his business to so at once than make a wrong stagger at obeying. You have got to le

of your own ignorance, and your earnest ef-fort to enlighten it; but they will most everlastingly guy you when you " think you k it all"-when you try to be easy. like them; when you are in a panting he "act;" when you try to smuggle in ind tion without admitting that you need it.

Don't be smart and get "letter perfect" be fore the order is given. Changes are often made during the first rehearsals. When the order not better matters, either, by saying you did so because Mr. So-and-so told you to. Mr. So-and-so is at liberty to tell anybody anything. You are at liberty only to take your orders from the stage manager.



It is a little hard where two are in authority and one roars at you and questions your intel-ligence for doing what the other one told you

Suggest nothing to anybody about anything You are paid to do your own part only, and you are to do that, too, as the stage mans gives it to you. When you are a little golden star you can have "conceptions" of your parts-but not now, not now.

Take time, even if you are slow, to make changes in the cues and wording of your

changes in the cues and wording of your part; you can better be excused for slowness to-day than for ignorance to morrow.

You are a novice, and cannot help being slow. Don't get nervous and "go it blind," fearing you are stupid; rehearsal and new is the only lime to understand what you are told. Don't leave it and ask the stage manager confidentially afterward. He won't know then: fidentially afterward. He won't know then; it is your business to know then.

If you do forget a line don't get frightened. | appeared in print year after year with The prompter is there to give it to you—or if he is not, it isn't your fault.

Remember-no matter how hard you tryyou can be no better than a beginner when you begin. All you can do is to be so watchful and attentive that your ignorance may not put others out. Study to behave so that you offer no striking contrast to the others, and if you do get into trouble don't expect sympathy, don't get mad or sulky, and don't cry. Two tears—one in each eye—may be effective and protective, but a nosegay never yet got a

All this with my bleesing.

Mt, and Mrs. A. M. Palmer, who were expected back from Chicago to-day (Thursday), will leave this city about June 30 for a tour of the Yellowstone Park. They will be accomnied by Mrs. Croly (Jennie June).

probable that the last will be fo day to be the high priest of a me temple of art we doubt sot, but

the figment of somebody's imagin We have never admired Mr. I sonations. His physical disqualit

At the Theatres.

mointed life, the late Wilcoess Although he pos It scored a popular success at the e's Theatre on Monday night, and, in dgment of shrewd professionals, it will a lot of money for its owner, the author's or her, it is destined, if judic lied, to rear her in comfort and place in her reach the advantages of a thorough

is is by no means the sort of play that is a ref.ped taste, or appeals to those ma appreciate artistic productions. It is graitles and improbabilities. It tells and offers ty or profitable reflection. The lished, and the subject of the pelient in itself, is treated with

faults of the drame; let us speak

saces then those of the early e that the piece is peculiar in the element does not begin until se Deleme the birth of it, the characte d by motives of hist, revenge and

was quite a marvel of vene ary Aveling gave a really fine pe Czar. We all know how difficult it is Mr. Aveling showed rare disinvested the role with Matt Snyder in General ellently, nevertheless. Zitka presented by Charlotte Behrens. actress is intelligent, sincere and There were many temptations to e and overact generally, but she rem and gave a sweet and natural pern, which was not lacking in genuine en that quality was required. Edith offered a marked contrast to Miss As the Countess Petrosky she was and stilted. The play was mounted or two of the sets being considera heaverage of East-side productions. nance was smooth, but in the shape

nony can be left out altogether, and cartall-ments may safely be made in the first and last cts. The audience was large and, as we have trels will appear at the Pe

intious effort than anything Mr. Sundertaken. The element of path and at times almost furious. The play is named Daddy Nolan, and it has jumped at ce into public favor. The story is birthday party in the mansion of the well-to-do Nolans. Tom Nolan and Lena, daughter of Fred. Eichler, are supposed by the par and guests to be engaged in marriage. reality they have been clandestinely marri Tom has been a little wild as college and has contracted debts beyond his ability to pay. He is led into temptation by Sam Rosenthal, a young Jew, and in an evil moment he forges his father's name to a promissory note. Jew appears upon the scene of the birthday party and demands the payment of this note which has fallen due. The Israelite is unre lenting. An exposure follows; Tom is dis-owned by his father, who takes up the note;

the clandestine marriage is revealed, and the curtain falls upon the financial ruin of Daddy Nolan. Act H. opens on Christmas Eve in the humble home of the Nolans, five years having elapsed.

Daddy Nolan is making a living by the aid of a mule and a cart. A grandchild has blessed the Bome, but its disgraced father is still ab-Fred: Eichler, the German, remains the irm friend of the Nolans, and offers them sub stantial aid, which is firmly but kindly declined. This act is purely domestic—a mix-ture of pathos and merrymaking. The third and last act is an exterior on Brooklyn Heights, the grounds of Fred. Eichler's home In the distance is New York, East River and the Bridge, and the cars moving to and fro. Here the Jew seeks Daddy Nolan to collect the last payment on the note. The old man has been unable to raise the money, and the creditor is about to have him arrested, when Tom Nolan appears, redeems the note, and the Jew is hustled from the grounds. Tom has become rich and he makes restitution to his father. Mr. Sully scored strongly as Daddy Nolan. In make-up and acting he faithfu limsed the old Irishman in affine poverty. His pathes moved the au cially in the climax of the first act, and he owed that he was capable of ter work than interpreting horse play comedy. There was a naturalness in his acting of Daddy Molan that won the udience from his first speech. The dry Irish umor of the part was also well brought out. Taken altogether, Mr. Sully has created Daddy Nolan a part that is destined to a greatly to his fame as an Irish comed The star has gathered about him a fairly company in the main. A better exponent of the second character than Max Arnold is second. sen. His broken English is never exag ted and he never descends to buffoon here was nothing coarse in his m up; he was quiet in his acting, and still a his comedy work tell upon upon the risible fair as Tom Nolan; but the part is ra a. The young Jew, Sam by Jay Hunt was somewhat overdraertain lines of character. Mr. Hunt made the aly acceptable as Lens; the part, however, is ot over prominent. Mrs. and Katle Hart, as the mischievous Nolan chil lren, furnished the rough comedy, and there merriment. Specialties were intro

John W. Jennings, supported by a picked up company that might have been better se appearing in Joseph Derrick's very am dy, Confusion, down at the Win Theatre this week. There is no excuse for the weak spots in the cast when there are so many really good actors and actresses ready to accept an odd week's engage early Summer days. The first act of the comedy went rather slow with the audience, and the rather listless work of the people on the stage did not help matters. But the two succeeding acts woke up the East-siders, and they became very demonstrative in their approval. Few points in the comedy were lost, and the merriment was unrestrained. In the part of Christopher Blizzard, Mr. Jennings did not suffer by comparison with any of his predecessors. He brought a proper conception to the part, investing it with legitimate was given on Monday night Zitka is too comedy all through. He played it quietly and The act devoted to the wedding cere- with much unction, and moved the risibilities

need in the last act. Miss Hart displayed or eleverness; a dancer; the Empire City

His Cart," and other songs were sung, and

turn. The scenery, especially of the last act,

evrked great applause. Daddy probably have a long Summer run.

rtette sang: "Mike Nolan, His Mule and

Daddy Nolan will

ing, gathered case and conf the last act, as the agonized hu band, played with force and fine free Peronet gave a colorless and miser ce of the dudish Sunberry. That presence did not often obtrude was a relief. nall part of the agitated and puzzled Doctor, Lionel Bland was excellent. As the oubled father of the babe, the servant James, the fun-making; but he was somewhat handicapped in the weakness of the opposite part, the servant Mariah, the mother of the babe, played awkwardly by Carrie Walton, Gertrude Elliott was somewhat lacking in strength in the part of Mrs. Mumpleford, but the performance cannot be altogether condemned But for her voice, which seemed to fail her at times, she would have gotten through her work creditably. Annie Ware gave a clever performance of Lucretia Trickleby, the elderly maiden with a weakness for Blizzard. She was a good second to the latter in the funmaking. In the small part of Violet, Annie Hercht was rather breezy if somewhat ama teurish. Next week, The Shanghraun.

At the Third Avenue Theatre on Monday night Pauline Markham, supported by Ran-lolph Murray, appeared in Tom Taylor's wellown play, The Ticket of Leave Man. Probably a more wretched performance of the farorite piece has never been witnessed in this city. Miss Markham, as May Edwards, looked almost as handsome as she did in bygone days, and although her voice has lost its freshness she sang her songs gracefully and received several encores. Her acting, however, was old and lacking in expression, and her dressing in the first act extremely inappropriate and in bad taste. London street-singers in very impecunious circumstances do not wander abou concert gardens dressed in the garb generally worn by comic opera prime donne. The dres Miss Markham wore was of that description Randolph Murray as Bob Brierly, in the first set looked more like an East-side "tough" than Yorkshire lad, and his drunken scene with he waiter was anything but interesting. He should recollect, too, that the scene is laid in England, and avoid references to "dollars" in ce of "pounds." In fact, several of the peo ple in the cast made this and similar mistakes Sam Willoughby spoke of "flight to Canada" and "speculations in Wall street." In the later ever, but his dialect is more Irish than English nd he made but a poor and unsatisfactory Briefly. P. B. Collins, as James Dalton, was the only one of the entire company that was in any way acceptable. The remaining members of the cast are not worthy of especial mention. further than to say that they were all uniformly bad, and that had the initial performance of this great play been entrusted to this particular company it would have scored a failure The mounting of the piece was shabby as to scenery and the audience present not very numerous

Some changes have been made in the cost of Prince Karl at the Madison Square Theatre. The leading famale parts are now filled by Bessie Cameron, a pretty and talented actress, The characters have not been handled so verly by any of the several ladies who pre ceded Miss Cameron and Miss Sheridan. Prince Karl has exceeded expectations in the math of its run. It has gathered popular entum in its progress.

The Uncle Tommers remain at Niblo's this week. The houses are good.—A Tin Soldier ing, if only for the enjoyment afforded by Ams Ames' irresistible picture of the Irish servantniri.—The Sea of Ice was moved from Third Avenue to the Grand on Monday night. Rose I isle and Frederick Paulding renewed the favorable impression created by their work last week at the former house

The Musical Mirror.

The war over Audran's Serment d'Amou has developed into unusual activity since our me. The fight between the rival factions has gone into the courts, where, let it be ho they who have right on their side will win. Meantime, the stereopticon battles have st ity and increased the atulated public curios nce both at Wallack's and the Bijou. Agnes Consuelo has taken Mathilde Cottrelly's place in the cast of The Crowing Hen, and her charming performance adds to the strength of the representation and the pleasure of the

Erminie, at the Casino, maintains its hold upon the public fancy. The book is as good as books generally are in these days of degen erate libretti; the funniments of the princ comedians give unqualified delight; the cast is all that can be desired, the band is faultless, and the chorus of pretty girls is a joy forever

The concerts at the Gentral Park G

having their just prominence and the other in-struments being kept within bounds, even as the forces at a general's command are all held in position most advantageous for unity and strength. True, the common herd like to have noise and fury, signifying nothing, but luckily there are enough and to spare who having ears to hear, seek such food for listen ing as is afforded by these concerts.

Ixion still pleases the epicene taste of Kos ter and Bial's patrons. The songs are well sung, the acting is ditto, and the refresh ment, both solid and liquid, provided for the inner man, is of the best.

Brooklyn Amusements.

The members of the Harry William Shaughraun company had an experience last week at Friday's Pavilion that was not all amusement. The company was playing a twoperformance-daily engagement there, and on Wednesday morning they decided to strike for alaries. They had played one week in Baltimore and another week in Philadelphia without seeing the ghost walk, and on the day above mentioned (16th inst.) they asked the manager for money. He could not pay them then, but would pay them, etc. They had heard that he had taken the Baltimore and Philadelphia receipts to use in another venture, But they were willing to trust to the Brooklyn engagement for a settlement. They were surprised, however, to learn that the receipts at the Pavilion for Monday and Tuesday (14th and 15th) had disappeared in a similar direction, and they at once informed Manager Friday, of the Pavilion, that they would not play without some guarantee of pay. That gentleman and Manager Williams then had a consultation in the presence of the company, and the outcome was that the members repudiated their manager and placed themselves for the remainder of the week in the hands of the Pavilion manager, who guaranteed to hand them on Saturday night, after the performance, the share of the receipts called for by his contract with Manager Williams. This he did. The company met on the stage, and at the motion of the higher-salaried members the money was divided equally among the company, and resolutions of thanks to Manager Friday passed without a dissenting voice.

The National Ideal company are giving The Mikado at Friday's Pavilion this week Bessie Grey is Yum Yum, Lucille Lacede Pitti-Sing, Emily Waite Peep Bo and Tillie McHenry Katisha. At least those are the names given on the programme. But names are sometimes changed at the Pavilion by the actors and actresses themselves. For example, last week Miss Lingard, who was seen in Bouclcault's own company, was in the Harry Williams Shaughraun perform ances as Miss Evelyn. There does not seem to be any good reason, except professional for such a course, as the audiences at the Pa vilion are composed of excellent people. F. N. Holland, Gerard Coventry, J. R. Oakley, Mack Charles and J. A. Dewey are the other

siness Manager Caleb Woglom, of the Lee Avenue Academy of Music, had a rousing benefit on the 17th inst. Edwin Knowles, of the Grand Opera House, and Lillian Lewis gave a capital rendition of the fourth act of Camille, but the clumsy handling of the custain on the climax came near turning the whole thing into a farce. Fred. Warde appeared as Brutus to John E. Kellerd's Cassius, in the quarrel scene from Julius Casar. Billy Barry in a monologue in black; Robert C. Hilliard in a recitation, Little Gertie Boswell, ditto, and Prof. Phillon and wife were am the volunteers. The performance clos the closet scene from Hamlet, in which Be nett Matlack essayed the Prince. Edwin Lawrence was Polonius. After the very large audience had been dismissed, about sixty peoaudience had been districted by ple partook of Mr. Woglom's be There were several prominent Brooklyni present, including judges, lawyere and act and actresses. Lillian Lewis recited "Os Joe," and Fred. Warde did something simils with "The Stowaway.

At the Grand Museum, which gives no sign of closing, Tessie Deagle and a company are appearing in sensational plays this week. Twice a day on Monday, Tuesday and Wednesday they gave F'lip, and during the rest of the we it is to be a war drama called Bitter Hate.

Rudolph's Ambition, a very er farce-comedy, with George Murphy, Dutch comedian, in the lead, is a feature of the short at Phillips' Pavilion Theatre. The organiza tion playing the engagement is announced as George H. Wood's Pleasure Party. It is a variety entertainment, but it goes with a snap.

Henry Belmer, in Jesse James, is closing the season at Holmes' Standard Museum,

e cesson of popular contra

Our Australian Budget.

ADSTRALIAN OFFICE OF THE N. Y. MIRROR,
19 MACQUARE PLACE,
SYDNEY, May 20, 1886
The Magistrate is still running at the Theatre Royal to crowded houses. The principal characters are cast thus:

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Mr. Doubut		100000
Mar. 2 00000000000000000000000000000000000	······································	Ansor
Mr. Bullamy	Hurtage E	lemin.
Colonel Lukya	G S TI	1
Captain Horace Vale	Phil	n Reck
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Beattie Tomlinson	Marie	Brooks
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	Mr. Bullamy Colonel Lukwa Captain Horace Vale Cis Farringdon Agatha Posket Chaffotte Beattie Tomlingon	Mr. Posket G. W. Mr. Bullamv Herbert I Colonel Lukva G. S. Ti Captain Horaca Vale Phil Cis Farringdon Hane Agatha Posket Miss Wat Charlotte Maggie Beattle Tominson Marie Popham Emma Ci

The Magistrate is played at the Royal wit a cast of level excellence. Miss Cha who plays the unimportant part of the servagirl, is just as good in proportion to her op-portunities as Miss Tanner, who is the leading lady, and so on with all characters riel through. Mr. Anson is a most excell farceur. His acting when he appears at th police court after his night of dissipation very artistic, and he scores many his best points by the cleverness of his facil expression. Another good study is that Colonel Lukyn by Mr. Titherage, who, usual, does everything well. Mr. Beck is good as the languid military captain and Hans Phillips repeats the success he made in Confu sion in a somewhat similar part. He look remarkably young and acts in a most spright manner. Miss Tanner plays Mrs. Posl admirably. Miss Knight is a nice-looking Charlotte, though she might be a little mor sprightly with advantage. Miss Chamber scores heavily. Her representation of th heroic airs which Popham has developed from a close study of Bow Bells is simply splendid. Hazel Kirke is in rehearsal and follows The Magistrate in a few days. To-morrow Mis Tanner takes a benefit in Withered Leaves.

The comic opera Fantine was produced to the first time in Australia at the beginning of the month with the following cast :

François Bernier	
Marquis de Poncornet	Carey
Kricherasser	
Countess de la Saroniere Miss E. A. I.	
Nicolet Ella	
MilitzaNelly FantasieGracie	Coates

The music is pretty and well played. Many of the numbers caught on instantly, and were redemanded at the first performance, The management staged the piece liberally. dresses was new and handsome, and Mr. Clint's scenery was, as always, admirable, The opera went well on the whole, and is succeeded by Madame Angot, now playing, to be followed by The Grand Duchess.

John F. Sheridan is re-appearing at the Gaiety Theatre as our old friend, the Widow O'Brien, in Fun on the Bristol. There is new variety business in the saloon act, and I can chronicle crowded houses as the best new with regard to a piece which you all know by heart. Walsh and King, lately with Emerson play Tom Cranberry and the waiter, respect fully, and shine in their specialties in the riety act. Miss Livingston doubles the part of Dora and Bella, and is equally succe in both. Knight Aston plays Richard Spark and sings, as usual, uncommonly well. Scpb Harris plays Nora nicely, and her singing i tore. Little Billy Hughes is manager, and if his size were equal to his energy, Sydney would not be large enough to hold him. H. J. Samuels is agent, and is pushing and smart as ever. We are promised some new pieces shortly, in which Mr. Sheridan will she what he can do in other roles than that of the great widdy.

Royal Standard Theatre: Mr. Dampier pened this new and pretty little hous The Phantom Ship, which bids fair to have a splendid run, and the energetic actor manager ould do well with his new venture. Herso serves, for he is ever doing his best to cater first-class style for the theatre going pu and that right successfully. Friday night will be set apart for Shakespearean revivals. On Friday next Othello will be produced, with Mr. an as Othello and Mr. De lago. In order to thoroughly popularize these entertainments, Mr. Dampler has hit on the happy idea of allowing his patrons to select the play for each Friday night, the choice being made through a ballot-box placed at the

The Academy of Music has been occured the departure of the Federal Min The Aca n Circle, which has been do v The Cr pretty good business, thou the excellent entertainmen

The Albambra is drawing capital 1 ith its excellent variety company.

The Japanese Village at the Exhibiting fully maintains its popularity.

Mr. Alleyne had the plai saure of paying Lac Anson, the actor.

Signor and Signora Majeroni have b electrifying Melbe arne people with Elizab Leon and Cush

well in New Zealand.

Zulu Thompson's War Diorama was soli £60 at Wellington, N. Z., the other day.



As I read the Sunday papers I become vinced that they are built of trunk-linings The late George H. Butler came in to see me one day, when he was conducting a paper called the Arcadian, and asked me for a two columns of copy, as he needed it at

"No write for me to-day," said I. "Well, haven't you some trunk-lining that you can run in?" urged the editor,

"Trunk-lining?"

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"Something you have written in idle hours or had left on your hands. Most everyone has a stock of such manuscript," he explained, "lying around in old trunks."

There's no such property as that you describe on my premises," I replied. "I never write a line until the last minute and when it is absolutely necessary. I never have any idle hours in which to scribble stuff to lay away."

But that lots of people do, there is no earthly doubt, and Butler was quite right.

The bulky Susday papers are difficult to get up, and the columns that are printed apropos of nothing go to show the amount of trunk-lining that is being worked in.

I devoutly wish this morning I had a trunk from which I could rip the lining and make a Gusher. It's such a bore to write when one doesn't feel like it

I'm out of sorts with the very face of nature. The idea of wishing for stoves and thinking regretfully of blankets on the 23d of June; to look out of the window and see the air filled with figing yellowleaves as if it were October: to go out and prospect for succotash, and find your corn about a foot high and your beans still confined to the two leaves with which they poke through the earth.

Why, it's simply dispiriting and discouraging to a farmer like the Gusher.

I went up to George Clarke's. He is the same sort of agriculturist I am, and I found him in the same lowncast mood.

"Cheer up, brither," said I; "let's put our

shoulder to the gough."

There was no loughing to be done; this was a mere figure of peech; but we did work. He wheeled barrels f gravel and I raked it in a tasteful manner wer the walks. Between each load we visited se house for milk punches. These we drankall the morning, and at noon turned in for dimer. Mrs. Clarke constructs a hand-sewed stated pepper that is calculated to make life muci pleasanter if it is not washed down with too mich milk punch. The failure of our crops droe us to drink; nothing was necessary to driv us to stuffed peppers, and the consequence ame near to proving fatal for THE MIRROR reaers. The Gusher rushed to town, away from he fatal combination.

It is a great deght to meet a man who has weathered as mun of the storm and sunshine of life as Harry liner, and is yet as apprecia tive and enthusiatic as he is. He's a darling for authors or acres—so encouraging, so symmethetic. He is find of his leader, he admires his scenic artist, approves of all his stage carpenter does, ad he believes thoroughly in his company and wears by every play he brings

...

I met him on fonday night, jubilant over his Russian dram, and not without good rea-

It is not often that the circumstances under which a play is poduced are of general interest; but Zitka is edged about by misfortune and romance. Lictor Cadogan, who has been an active agent ithis production, showed me a pitiful sheet of aper on which Carleton, the author, had jotte down his last wishes before

committing suicis.

It was a foolses leaf from a manuscript play. Light an careless dialogue covered one side of it, at through the speeches the miserable man his drawn ble erable man hi drawn his pencil as if to separate all the was pleasant from the dark and bitter words b was to write on the unused surface—the last a should trace in this world.

After a long, chely written communication to his friend, he afted the line, "Please excuse the paper; it is all have," and laid himself down to death. To desperate feeling in which those lines were witten made itself felt to my very heart as the nhappy man's bit of paper touched my hars, and when I was told that the posthumous poductions of the play, Zitka, was for the benefiof his little orphan girl of seven years, I fella deeper interest in its sucluctions of the play, Zitka,

and put it on the stage in an admirable man-ner. The play deals with the crime of rape— a subject about as dangerous to dramatize as to commit. There's a great deal of mock y in this world. People run away from a pond where naked boys are bathing as if they were threatened with cataract of the eyes. But in company with a crowd they will stand and stare at perfectly nude figures in paintings. Women will speak of the awful moral condition that admits of showing one's legs on the stage, and then go to the box of a theatre with

heir bosoms bare to their waistbands.

As the man said of one of these ladie was so modest-he "had seen her blush to her waist at the dresses of the ballet."

This play of Carleton's must startle such persons. But it is a good, wholesome play. with a good moral atmosphere. A line or two ime slap up to the ridiculous, and the acting should certainly be thoroughly overhauled in those scenes bordering on the risky. Mr. Levick, Mr. Snyder, Mr. Forrest and Mr. Roberts have been long enough on the stage to know that the most suggestive and dangerous lines can be made impressive, and raised above the reach of a laugh, by earnestness; that an ill-concealed smile or half-conveyed sneer will turn a situation into ridicule, and this the Three Guardsmen and the Captain or something of Mr. Snyder continually did.

The most delicate and ticklish part of the play was the character of Zitka; but Miss Charlotte Behrens endowed it with so much sincerity, was so utterly uuconscious, tha speeches such as I never heard upon the stage fell with naturalness upon the audience, moving them to sympathy and interest, without once waking a sensation of uneasiness or provoking a word ot ridicule.

The flippancy of the three mashing guardsmen did much to injure the piece. They had altogether too much Levick, Forrest and Roberts on their minds to identify themselves with the characters of Mr. Carleton's play. Repeating the lines of those unpleasant persons pulte amused them at times, and in their desire to convey their sense of fun to some friends in front they came near making a mess of Miner's well-meant endeavors and Carleton's original designs.

Zitka is a very odd and very interesting play. There's a widespread taste for Russian dramas-a taste that does not reach me. I hate the very word Siberia, and the sight of a sledge or a samovar is like a red rag to a bull.

I earnestly hope the dear little helpless girl who is to benefit by this piece may get a big pile. It ought to make as much as Siberia ever did for its luckless author. If I had been Harry Miner I'd have gathered that company Monday morning and read them the riot act. With a good heart and good Intentions he engaged a good company, and they guyed things as openly as they dared.

By George ! I do respect the actor who does with earnestness that which he is cast for and represses the desire to show how much cleverer he is than his author. It would never do for me to go into dramatic authorship. I should certainly be doing time with Tom Brennan on the Island six months in the year.

a good lesson to managers.

good thing for both sides. Don't you believe it. In all fights one gets licked-unless it's a draw, and that benefits neither.

Mr. Reed goes out at once with Humbug, and if he has a quick study this last few weeks experience will enable him to give a life-like appearance to the title of the play. I feel quite a thrill of pleasure as I see my Hopper left master of the situation. You see my failing for this man grows more powerful, and my weakness stronger, as the days go by. It's all folly for him to tell me, in a voice as rich and sweet as castor-oil and molasses, that "we

all must learn to conquer love." It can't be done. When Hopper triumphs. I triumph; when Hopper scores, I feel as if I was a piece of chalk and the whole world a blackboard on which I can mark him up. This must be pure affection, and so I am particularly glad at the result of the Broadway GIDDY GUSHER. war. Your

Violet Cameron's Tour.

But one brief engagement has been played by a musical combination at the Casin That was the Polly company, which made a short stay after the McCaull forces were withdrawn from this house. But next Autumn another combination is to displace the regular troupe for a little while. The lucky party is the Violet Cameron organization. It was to have opened at the Standard Theatre on Oct. 4, and the contract with Manager Duff was signed, sealed and delivered. H. B. Lonsdale, who is the business manager of the company, explained the why and wherefore of this change of base to a MIRROR representative

"Mr. Aronson was very anxious to secure the Cameron company, and we were equally the Cameron company, and we were equally desirous of getting into the Casino, for that is beyond question the best house in town for museum circuits next season. beyond question the best house in town for mu

date that was entirely to his liking, and so he consented to release her. Thereuponed at once with Mr. Aronson to open a we closed at once with Mr. Aronson to the Casino on the same date, Oct. 4.

"The engagement will continue for six weeks Offenbach's The Commodore, in which Miss Cameron recently scored in London, will be Lurine and a new opera comique by Farnie and Reece are to be done. Should it be necessary or desirable. the opening bill. Afterward a burle sary or desirable to make further changes of bill, Miss Cameron holds a targe repertoire of old operas in reserve. You know, she was the English creator of Bettina in The Mas-cotte, Gretchen in Rip Van Winkle, and Falka.

"Miss Cameron will have the support of a specially selected company, including Phyllis Broughton, Arthur Roberts and others equally prominent on the London boards. Mr. Farni comes over with the party. He writes that he has secured twenty-five of the handsomest women in the Btitish Empire for the chorus After the New York engagement dates will be filled in the principal cities."

Mr. Lonsdale is business manager for Messrs. French and Sanger, who superintend the tour for Samuel French, who in turn r resents some English capitalists.

Should we Boycott?

The miscarriage of an American entertainer now visiting Landon has raised the question of the reciprocal relations of England and the United States in regard to the stage and its followers. A zealous correspondent from the other side of the water recommends retaliatory measures, and to withhold all encouragement and patronage from actors and theatres where they alone are employed. This suggestion falls somewhat short of a catholic view of the case. The writer forgets that there may be a genuine interest of art and recognition of excellence which may modify the reception of theatrical strangers. If the foreign actor makes it appear that he is here as an artist upholding standards and pursuing methods in harmony with the true interests of the American theatre, so far he may be heard. But should be de upon our shores like the the Visigoths from the North, to impose barbarism and crude examples upon our people, he is entitled to little

This averment conforms in some measure to the views of certain publicists who look below the surface in regard to the general question of the reception of strangers within our borders. the reception of strangers within our borders. It was held by such speculators that as a nation is justified in socking and securing what is best for itself—and that is the avowed polity of all civilized countries—it is in their hands to determine who shall be domiciled on its territory. The best in intellect, art, science, literature and the drama should certainly be wellcome; but then we must be satisfied that it is not only the best in itself but best for our conn try. Self-preservation demands that we should take that view of it.

On a large scale this issue has been raised in regard to the admission of certain classes of foreigners upon our domain as failing short of the proper conditions which should qualify them to further the best interests of the United States. In us far as they or any others in the arts, in character and purposes fall short of the requirements of "the greatest good for the And so McCaull's Hen crows defiance to the closed doors of the Bijou after Saturday night.

This is the "survival of the fittest," and it's a good lesson to managers. good lesson to managers.

I often hear a squabble of this kind termed a similate. If the Americanizing efficacy can so deal with ten thousand a year, that is the number, and so in the case of more or less.

It is alleged that every alien landed on our shores beyond the assimilating and incorpo-rating power of our American methods is a dead weight upon the body politic, and impairs its healthful action as so much food or pabulum in excess of the activity and force of the digestive apparatus. Why does not a line consideration apply to books, paintings, actors? If the opposite course is taken we are con-stantly admitting an enemy within our camp to substitute his own tools, weapons and methods for our own, and to take entire comthat much which has found lodgment on our shores in all these shapes is not hostile to the cultivation of home talent and sympathies and detracts from our solidarity as a nation. Be-London, let us look to it that we render full and right justice to those here at home, and do not allow them to be overslaughed and superceded by alien presumption.

Professional Doings.

-J. J. Rosenthal has been engaged as advance agent of Storm Beaten.

-Japanese Villages are multiplying and making quite a draft upon Yokohama.

-Robert Fraser has concocted a mixture of cantomime and music and named it Come Off. —A Summer (reduced) scale of prices has gone into effect at the Madison Square Thea-

—"Give Me Back My Sailor Lad" is a recent song composed by J. P. Skelly and published by a Jersey City firm.

—George C. Boniface will play a fortnight's engagement at Niblo's, beginning June 28, with Tue Streets of New York.

-Jav Hunt has made a hit in the part of a usping young Jew in Daddy Nolan at Tony ator's.

—Charles H. Welch has been re engage dwertising agent of the Fifth Avenue The or next season.

or next season.

The Matt Morgan Diorama company will five an early exhibition at Heuck's Opera House in Cincinnati.

-It is stated that there are more new theaes building this season than was ever known fore in the annals of theatricals.

before in the annals of theatricals.

Graham and Alice Crawford are going abroad for a short trip, returning in August to appear with Charles Pope's company.

A Grass Widow, a farcical comedy by Charles T. Vincent, has been purchased by C. C. Maubury for production next season.

The scenery and mechanical effects for De Mille's new play, The Main Line, are to be painted by Philip Goatcher, of Wallach's.

Adelaide Fitz-Allan is at liberty to engage for leading business next season. Miss Fitz-Allan is up in quite a large repertoire of the legitimate.

—Joseph Grismer will open a starring tour of the Pacific Coast about August 1. Phoebe Davies and Harry and Edgar Davenport will

Davies and Harry and Edgar Davenport will be in his support.

—Hoyt and Thomas have opened an office at No. 23 East Fourteenth street, room 7, for the transaction of their business, with W. G. Hunter, Jr., is charge.

—William Ranons, late of Miss Mather's support, is running a little Summer company and doing The Two Orphans. My. Ranons enacts the ferocious Jacques.

enacts the leroclous Jacques.

—Will Morris, who is now in Indies playing leading business's McDowell's Comedy company, will return to the States next month

-An inte

—William H. Gillette will leave the city in a week or two for the South for the purpose of securing bric-a-brac and stage setting for the Southern scene in Held by the Enemy, which is to be produced at the Madison Square Theatre on August 25 Among the latest acquisitions to the company are Melbourne Me-Dowell and Mrs. Farren.

—Branch O'Brien, well known to many p fessionals as the "Ghost" of the Denver (C Tribune, is in the city, having closed the a son as advance agent for Helene Adell 10. O'Brien's nom de plume, while on the Tribu was appended to all theatrical notes in t paper, and this ought to secure him a good gagement the coming season, aside from fact that he is thoroughly competent.

OVINCIAL.

SAN FRANCISCO.

SAN FRANCISCO.

The week just ended is the second of a city by the sea, with seven thearms, and they are still open. That they should all remain open seems singular, is more wave than one. The Summer season has begue, and in consequence those who can afford it and more who cannot, are out of the city—some camping, others fishing and funting, and many deacing and fluring, at Monterey, Santa Cruz, Napa, Santa Barbara and other Summer resorts. Again, this is the caim before the storm, being that period which is the interval between the late sudden undealrable influx, brought hither by cut railroad rates, and the coming importation of the Grand Army Essampment. Consequently the worst time one-could select for opening additional theatres.

However, open they are, and that we shall see a servival of the fittest gors without saying.

I will begin a review of the week at the Bart Street Theatre, as it is the only place in the city where full houses were the rule throughout the week. Carrie Swain did it with her little Cad the Tomboy. The next best besiness is stort likely that of Saowdake at the Grand, which was the second week and better than the first. Valerie, at the Baldwin, failed to draw much, if any, better than did Moths of the previous week, Sweatman's Minartele, at Havery's, did a growing benises, but it is not yet what it should be, or most likely will be. Golden Giant, at the Calltornia, drew lightly the second week, until Mrs. Rankin's benefit, Friday sight, when all San Faracisco was dressed up and out to teach the lovely woman and clever write that although the resorts contained many of them, there are yet sufficient of her friends at home to fill the theatre, when the opportunity arcses for paying this personal tribute. The bill was quite structive, consisting of the first act of Clay Greene's Golden Giant, with Mrs. Rankin, Mr. Rankin, George Osborae, D. H. Harkins, J. J. Wallace, C. G. Ray, Mabel Bert and Mrs. F. M. Bates, in the cast, also Adele Waters and Emma Marbie. This was followed by Clay Green

Alcibiades		Owen Fawcett
Diogenes		James Cooper
Stesbon, a slave	Ro	wland Buckstone
Aspesia		Marie German
Lois		Kate Willis
Phryne	ACT IL-THE PLAY	SAFACO CONTRACTOR CONT
	ACT III-THE PLAT	

ACT IITHE PLAY.
Raphael DuchaletRobert B. Mautell
Ferdinand Volage
Viscount ChalesumargauxOwen Fawcett Mons. Veaudore
Fred. DeCourcyJames Cooper
Lord Merton J. Holden
John
Clementine
Narie, a poor orphanLouise Dillon
Mme. Duchalet Kate Denia Wilson
MarietteHelen Mason
Juliana and a construction of the second sec

torically correct in all its parts, there being sound authority for the entire action. The California has, among other novelties, in preparation a spectacular production of The Last Days of Pompeli, Sins of a Great City and John Hardy.

The Belia Union is out with a very clever little sketch entited Tom the Cadloy.

J. H. Hawerly went East Wednesday to secure new new people for Sweatnam's Minatrels.

Waiter Hins did the advance work for the John T. Raymond engagement at the Bush, and that he must have done it well 's self-evident—witness the star's splendid beginning last night.

E. P. Raither is associated with Frederick Bert in the Grand Opera House enterprises.

A Scriptural Spectacle entitled Joseph and his Brethers may follow Soonfake, which, by the way, is now in its third week. Charles A. Adams and Nathan Vidover have charge of the box-office, while E. Forster is the chief doorkeeper. Morris Peyser is chief unher, as usual.

Next Monday, sist, the California co. will bring out another new play of Clay Greene's under the author's personal superintendence. It has been named Falsky Accused; or, The Desdwood Stage, and is said to be a

Next Monday, sist, the California co. will bring out another new play of Clay Greene's under the author's personal superintendence. It has been anmed Falsely Accused; or, The Derdwood Stage, and is said to be a very strong work.

It is said that Jeffreys Lewis has been offered and has accepted the leading part in Theadora, which is to be brought out at Niblo'a. New York, next season.

Core Tanner arrives to-day or to-morrow to rehearse the leading part of Alone is London, which she plays at the Raidwin following the present season, and supported by some of the members of the co. now playing in The Marble Heart.

An orchestra of thirty pieces serenaded Mrs. Rank'n last Saturday night at her attractive home, where, by the way, can be found assembleges of our best families at almost any time, Mrs. Rankin having been accorded a position second to sone.

Here is what critic Bunser says to Mr. Belasco: "Valeris is no credit to David Belasco, and to pretect his deserved reputation for fine work he should attribute the adaptation to some one else. There are numberless cheap playwrights who would giadly shoulder the responsibility and think it as bonor. As for Mr. Belasco, he has again and again shown ability to do better things."

George Field, treasurer of the California Theatre, has a beautiful little girl who, I learn, is named after little Vira Rial, daughter of Mr. and Mrs. Jay Rial.

Mrs. McKee Rankin and daughtera pc East this week, Joseph Haworth goes to New York in a day or two. Robert W. Coote is here to superintend the Akne in London production at the Baldwin.

Heles Mason of the Baldwin Marble Heart cast, is a California girl, and a former society leader of Owland. The California Theatre Eden Musee opens July 1: and they say this time it source.

Susie Williams takes a benefit 18th. She will play Gilberte in Frou-Frou, and the house will doubtless be too small to hold the young lady's friends.

This is what Thomas Williams, critic of the Part, anys of the stock engagement now playing at the Baldwin. The rea sidewis following the present season, and supported me of the members of the co. now playing in The Heart.

The effect of the members of the co. now playing in The Heart.

The contents of thirty pieces serenaded Mrs. Ranking the Heart.

The contents of t

assumed the leading soprano roles during Miss Alrewin's absence.

The members of the Academy co, played a game of baseball with the Howard House nine at Oriole Park on Friday afternoon, and beat them badly. The Academy boys played well in the field and took special care of the keg of beer that was at third base.

CHICAGO.

CHICAGO.

Saints and Sinners proved such a success in the hands of the Madison Square Theatre co. at McVscker's that it will be kept on another week. It is a drams of intense interest, sed has so many strong character parts, ably depicted by the meet perfect organisation of actors in the country is this line of work, that something above the mere pleasure of winessing a capital play well actad, can be obtained by the spectator. The artistic work of Mr. Studdart as the venerable minister has been alone worth a half-dozen visits, and he is admirably seconded by his conferent. The efforts of Marie Burrouchs, Mrs. Phillips, Herbert Kelcey and others cannot be too highly commended. Next week, The Marty, for the first time in America. Jim, the Penman, is underlined for early production, and judging from the London notices of this piece of dramatic work, it will just suit the Madison Square co.

The Japanese Village in steadily gaining in public favor, and the artistic exhibition is daily visited by large crowds. It is another instance of Manager Hill's saggetive in providing a pleasant entertainment for the Summer. The archery gallery in being well patronized by the ladies, and great interest is taken in the matches.

The lovers of light and frothy acthingness, dished up in tignts and spangles, are crowding Hooley's Theatre to watch the development of duil wit and lame comedy that Evangeline affords. The people-that is to say, the masculase portion of it that constitute a majority of the spectators—do not visit the theatre for the wit and humor to be heard, but to watch the pretty girls parade their charms in habiliments that create envy during the present heated term, and to say that these young women take full advantage of the liberties accorded them is to tell all that makes Evangeline a success.

Kellar carried his luck with him to the Madison Street Theatre, and the house is crowded at every performance of the magicins. Many people imagine that they have fathomed the secret of Kellar's tricks, but it is aafe to

CINCINNATI.

mensurate with the merits of the attraction. D'Essa and Cormory's melodrama. The Breadwinners, a rath disconnected and altogether unsatisfactory work, we the offering. The piece was but fairly interpreted by the Walter S. Sanford Dramatic co.

At the same house Walter Standish's Tide of Fortus will hold the boards for one week, opening sist.

Harry Ellslar paid a Sying visit to the city one deliast week. He reports business booming with hoopers co.

The Hume and Wesley vandeville comb. will play, the Academy for five nights and matinee, opening sist. It is remored that there is trouble brewing between the Association has notified Chalet, Guick and Co. and the Library Hall Association. It seems the Association has notified Chalet, Guick and Co. that if they intend to make the imprevenents contemplated in Library Hall they will have build from the ground up; that the building was never constructed with a view to permitting such changes, awill not stand the cutting and shahing which the proposed alterations will necessitate. If the Association stands firm in its determination Messrs. Chalet, Guile and Co. will be placed in rather a bad position.

Tony White, late of Harrin', contemplates opening museum of his own.

May Thomas is resting at her home in this city. Ioseph Vocgel's kins in The Mikado in now called the "Tolu Kins."

Chales G. Craig was in town last week.

Emma Bingler has been the resigient of many sincere congratulations from her friends and acquaint ances on the great success attestionate upon the presents tion of the operetta, Doctor of Acantara, at Haselwood a week or so ago, and also on her singing in the Me Festival concert of the Mozart flub, in both of which she showed conclusively her claims to be regarded a need the most pleasing of the young prime donne of Pittsburg. The charming masser in which Miss Bingler carries her honors copvince all that they are ignor than they are ignored and the city.

Barnum exhibited at Steubeaville, O., 19th, to an immess crowd.

The entrance to the Opera House

mease crowd.

The entrance to the Opers House has been tropmed into a lemonade and ice-cream stand.

Lucky Ranche is the title of (wild Western drambe given at Harris' week of situ.

Forepaugh's advance guards will be with us

Forepangh's advance guards will be with us n week.

Forepangh's advance guards will be with us n week.

Fred. Parke and A. J. Shedden have returned town. They do not intend to tarry long, but a shortly his themselves to the seaslore.

The Wilbur Opera co. spent lunday, soth, in Smoky City. With the exception of the veterans, A ander Spencer and Belle Hamilton, the co. is new from the strength of the seaslore.

Sells Brothers' are circulating it our suberban tow. The Twin Detectives; or, True to Each Other, attractive four-act drams, written for Emma Waitt to be presented in the Opera Hous, at Kittanning, short time. It is the composition of a Kittann anthor, and is said to be a very criticable production Charles Hammond, late of Harle', is still in town Charles Corcoran is announced to aing at the Silashe concerts.

Rain interfered with the concess at Silver Lake Believue, 17th.

Ella Mulien, Lillian Burkhardt ad the Cook Sis of this city, assisted at a concert a Moon Towns ofth.

Professor Whitney will take his family to Red B N. J., early in July.

John K. Murray, who was expessed to reach hom day, after a year's absence with the Thompson O co., will remain for eight weeks longer with the which will make a supplementary our over the Encircuit.

And the second state of th The Leland Opera House remained closed last week with the exception of Friday evening, when its doors were thrown wide on the occasion of the Press Club bands to reformance. The Club is of but a few months' growth, yet it shows abundant signs of prosperity and ing life, and it will in time unquestionably be one of the institutions of the city. The entertainment was exactleded with the trial scene from The Merchant of Vesics. Very nearly all of the prominent vocalists, stunicians and readers in the city volunteered their services. And the entertainment was in every way a success. The precuniary result places about \$600 clear to the credit of the club, which amount will be used in fitting up rooms. Mrs. Laland, with her usual characteristic greaterity, gave the use of her theatre for the occasion, and all the attaches of the house contributed their services. The audisone was very large and excellently well pleased with the programme. The next event at this house will be the appearance of the American Opera co. on Saturday, the ofth. The Marria e of Jameste and the ballet of Sylva will be given at the alternous performance and The Flying Dutchman in the evening. Present indications point to very large anticaces at both performance.

An excellent hill in Crosson's Banker's Daughter was a servided last week at the Museum, and the result was a satisfactory business. On I hursday afternoon the base-off of the clustery segment, press agent, and George Wallen, treasurer, of the Museum, and the result was a satisfactory business. On I hursday afternoon the base-off of the clusters, the state of the course of amentment, and the management are descring of credit for the many excellent cos. brought with the Original Big Four Councely and Specialty co.

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DETROIT.

A brillfant end to the theatrical season in New York, and a treat we like resely received, was the engagement of the Adrican Opera co. at Whitney's. The opening niter of the season of four performances occurred Manday, when The Flying Dutchman was presented before a large and fashionable audience. Emma Juch was in aslendid voice, and asng with good effect. She also, proved herself an actreas of considerable warth.

William Ludwig was nevertheless chief of the principals, his dramatic and musical abilities being of a high order. As the Dutchman he has abundant opportunity to display his talents to advantage. He received an enthusiantic recognition. Myron A. Whitney has been heard often in Detroit, and his friends were extremely pleased to see and hear him again. The opera was remusted in a superior manner, everything being in perfect harmony.

On Tuesday night the theatre was crowded with another ton ton audience, all anhous to hear the new opera, Lakme, which had never been presented here. The apasthy which he a characteristic of Detroit audiences was absent on this excasion, a wonderful degree of enthusiasm being substituted for the time being. L'Allemand's voice was in aplendid consisten, and in the matter of executive and dramatic ability she was greatly admired. The bell song in the second act was here best effort. William Candidus, Alonso Studdard, Jesse Earliest Davia, and May Fielding all did extremely wall with the lines bestowed to their care. The two performances on Wednesday, the last day of the season, also draw large houses. Orpheus and Kurvdice was presented at the matines, with Heison Hastreiter and May Fielding in the two respective characters. Miss Hastreiter has an elegant stage presence, and a strong, pure voice, which she med to excellent advantage, received averal encores. May Fielding, as Eurydice, pure voice, which she med to excellent advantage, received averal encores. May Fielding, as Eurydice, did execilent were seal provided for. This opera was alterestive the best presenta

NEW YORK MI

The state of the s at an informal meeting of a two of the many friends of it. M. Hyams in Newark, N. J., the following premius and resolutions were unanimously adopted:

MILWAUKEE.

This has been another light west in the amusement benefit is to be tendered to our friend and accitate. H. M. Hyams, the genial manager of the Academy of Music, lersy City, un Thursday veening, June 17, and desiring to express in a fitting manner our esteem and regard for him. Thereforce be it.

Russlved, That we attend the entertalement on the veening named, and no biball of his many friends in Newark we present him on that occasion with a silver evening named, and on biball of his many friends in Newark we present him on that occasion with a silver other of our esteem in to-night.

Russlved, That we tender our hearty congratulations on his successful management, and trust that the may long epj. y health and happiness, with a future as bright as this silver token of our esteem is to-night.

Mr. Hyams responded suitably and did the hospitable act at the clo. of the performance.

As an evidence of the lightness of the house Saturday night, George it. Wood's remark, as he came out to do his turn: "the three says of the work of the performance is the stage nightly as master of cremonies.

This has been another light week in the amusement with the exception of the 13th, what his silver token of our esteem is charged to the responsible of the silver of the control of the stage of the silver of the control of the control of the stage of the silver of the control of the stage of the silver of the control of the surface of the silver of the control of the surface of the surfac

GEORGIA.

SAVANNAH.

Savannah Theatre (T. F. Johanon, manager): At their ascond performance, 17th, 18th, the Fords presented lilow for Blow to large audiences. Customary applause when merited, and at times when not; but taken altogether, the house displayed an apt appreciation of the gued points and an admirable patience for the wear-some parts of the play. With but little change, the same cast appeared as previously. J. M. Johanon, a veteran of the Association, made his reappearance before the public and sustained the role of Dr. Grace to decided advantage. The Fords aboutd include him in the cast frequently, as his tragic abilities are recognized and appreciated. At their third performance, 44th and 18th, Engaged will be presented.

Persent E. M. Gotthold, accompanied by his wife

ROCKFORD.

Opera House (C. C. Joses, manager): Tony Paster's great on, to a good house, 19th, and from rise of the curtain kept the house in a roar. The Dare Brothers are the fasest gymnasts ever seen on our stage. None to compa e. The St. Felix Sixten were very cute in the sketches. John F. Byrnes, or were very cute in the

GALESBURG.

pera House (N. Brechwald, manager): Fisher a
line Cold Day co. draw a fair house, roch, giving o
action. No further bookings.

licuar Baraum's Circus August 12.

standard light operas at chean refers. Remark derwood have relinquished their less of this her after a determined struggle to make the place in They brought here the very less surrections and a demonstrated beyond a doubt that the house causet made to pay. During six months Brady and Garsen have less about \$6.000. The present leasess are t popular young mea, but I fear they will leave a go deal of experience and to their sorrow.

Manonic Temple (J. H. Simonson, manager): I means has closed at this popular since, and for the fittine in the history of the house, the balance will be the right side, thus parely making up the lower of prices years. Mr. Simonson's policy has been to be only two astrontions each week, and the small is that the majority of cases paying houses were the rule. I amissessest public have less treated butter this a sectore.

Before.

EVANSVILLE.

A pollo Theatre: Hobby Newcomb's Specialty co, has west to good houses. West of sust, another specialty co.

Museum: The Whitford-McDonald co. in Mother and you to fair houses.

throughout. Miss A sheeg. Marrians and You had a recall before the curtain.

OSKALOOSA.

W. W. Cob's Circus entertained two larges sith.

The Masonic Opera House still results of manages.

Open House (Duncas and Walter, managery Minariola, 18th, 18th Late United A. M. Pink less half of the work of the State of the Walter Comb. Inst work, 18 multiple and the Comb. Inst work, 18 multiple and 18

The Bella Moore co. played A 's large and appreciative audience 18th, several encourage. The entermination of the several encourage.

LOUISIANA.

Pricks's Opera House (W. C. Fricks, Lewis operad on 11th for a short season Large and feshionable audior season Charles is a size size.

MAINE.

MASSACHUSETTS

EW YORK MIRROR of rival circuses in remote rural towns

the Theatrical Managers on Profession of America.

Published every Thursday at No. 10 Union Squ

BARRISON GREY FISKE . . EDITOR

- JUNE 26, 1886

OR LETTER-LIST.

The New York Mirror has the Largest Dramatic Circulation in America.

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forwarding their mount to this office: 50 cents for four weeks. \$1.00 for ten weeks. \$1.25 for thirteen weeks.

TO NEWSDEALERS AND OTHERS!

Should there be any difficulty in obtain-THE MIRROR at any of the Summer torts, the publishers will deem it a parcular favor to be informed of the fact. in such places.

A Silly Quarrel.

The war of the Bijou and Wallack's. ng the latter part of last week, was a weak and childish display. Here ne managers of two of the leading n theatres pitted against each fight which had all the undigiments of the skirmisher between the paste brigades

True, the weapons were only stereopticon-pictures of a silly type and my-riads of electric lights, but the result upon the public mind was demoralizing all the same. Anything that brings the theatre and its followers into discredit or makes it or them the object of public ridicule, THE MIRROR IS emphatically opposed to. The work of restoring the stage to its rightful position and securing esteem for its people has been long and difficult of accomplishment. The play-house should not be made to bear the responsibility of such contemptible proceedings as attended the recent hostilities between the directors of the rival productions of Audran's opera.

Gruesome Grease.

THE MIRROR'S article on grease-paints, in the last number, has excited widespread interest among the profession. The exposure of the poisonous ingredients which the majority of these articles were found to contain, on chemical analysis, formed a revelation that could not fail to startle the hundreds of actors who have been in the habit of using these dangerous preparations. Elsewhere we publish a letter from one of the firms mentioned in the article referred to as having sold some of the paint that failed to withstand the test to which it was applied. The writers state that we have been "duped" by some "selfinterested" person, and, of course, deny that their articles are pure, and contain no lead or other injurious matter. THE MIRROR was not duped. The preliminary tests were made in the presence of a disinterested and entirely reputable member of the profession and a representative of THE MEROR. The final tests were made by one of the most, if not the most, celebrated chemists in New York-a gentleman who occupies a chair in one of our leading colleges, and whose name, were we at liberty to publish it, would certainly assure our correspondents of the folly of their statement that "the gentleman who conducted the experiments was no chemist." The gentleman has been an expert testifier in nearly all the famous poison cases of late years. He is an absolute authority on the subject of poisons. The paints were purchased from the various dealers, labelled and placed in the hands of the eminent chemist, a sample from the establishment of our correspondents among the rest. The analysis was careful, and more than a week elapsed during its progress. The result was a written opinion which we quoted without alteration. In this he said that "lead was a common ingredient of the paint, in quantities sufficient to produce, when frequently applied poisonous effects, both as a basis for the paint and as a coloring subtance." He further stated that in cases of chronic leadpoisoning the absorption took place entirely through the skin, and that mixed with grease the poisonous effects of the lead are increased. Instead of questioning our authority, which is impregnable, ter to show another sort of spirit, and follow the chemist's sensible advice to use other materials than white or red lead in their preparations. If the members of the profession are wise they will take care that the stuff they use for making-up is both pure and harmless.

Art the Protector.

Our chief objection to the cheap novel is that it is not a novel in any proper sense. for it entirely lacks that appeal to the imagination which makes the very atmosphere of good lit erature. Its readers are stranded among the wrecks of disordered and disorderly incidents with all the grossness of strong statemen out the relief of heroic elevation and true romance. The true novel should be employed as a counterpoise to everyday life; the dime novel, by its wild, unnatural vagaries, unhinger the mind and disturbs the symmetry of though and emotion.

As a combination of action and spectacle, with all the other attractive properties of good novel, the play takes the lead. A wellenstructed drama from the pen of a master nds and dissipates the crude allusions of atch penny fiction. The safe vent for the igence of youth lies in the fine arts and their indulgence under favorable circum-

If there is any lesson the Theatre should each, it is to look beyond. Whatever carries us out of ourselves into the sphere of the highest emotions furnishes a safe-guard against degrading and misleading influences. It may be the domestic play, the grand tragedy, the lyric stage or the concert-hall.

The more we advance into the land of the masters of drama and music, the further are we removed from the vicious association and depressing contact with what is servi and impure. We assert that a general and judicious attendance on good plays would prove

All of these and their kindred achievenents in the arts impart and cultivate a sense of beauty and fitness, raise our ideals of life and furnish us with models for larger views and a more free and gallant bearing. There was a healthful and happy instinct in the selection as ingredients in the juvenile library of such works as "The Arabian Nights," which gratify and exalt the fancy with such heroic llusions as castle-building by touch of a magic lamp and the opening of a cavern door by a word of power. "Robinson Crusce," too, conjures up an island out of everyday reach and exhibits a mode of life dominated by selfreliance; a monologue drama which has one man as the hero and dramatis pessona.

Of the same enobling power is the "Pilgrim's Progress" of Bunyan, which brings into service the cardinal virtues and spurs us on to reach the "House Beautiful" and the heavenly latitudes.

These are the incitements which lawfully conduct to the new world opened by the Thea tre and gives us Shakespeare and Göethe and and their brethren to maintain the ascendency of the ideal; causes us for the time to lay aside our ledgers and time-tables and to turn our backs upon the swinish brood who infest the common roads, and who, if not held in check, would surrender us wholly to the muddy turmoil of the mart and the exchange.



AIMER -This is a rather flattering portrait of Marie Aimee. The people who expected to see her in The Maid of Belleville will be dusappointed. She does not appear in New York until next Autumn.

DYAS -Ada Dyas is visiting in San Fran-

TICHBORNE.-The Claimant will shortly tart on a lecture tour.

HAUK .- Minnie Hauk sailed for Europe on saturday by the Waesland.

BRIGHAM.-Willard Brigham is visiting his parents in Grand Rapids, Mich. EDWARDS - Maze Edwards and family will

pend the Summer at Centre Moriches, L. I. NORTON.-John Norton and family, of St. Louis, will spend the Summer at Moriches,

HILL.-Barton Hill is starring in Ingomaand Forget-Me-Not on the New Jersey cir-TEARLE. -Osmond Tearle has changed the

name of his drama, Man to Man, to Tempest MITCHELL.-Mason Mitchell is anxious to

join General Miles as his chief of Indian

MAYO.-Frank Mayo has gone to enjoy a well-earned rest at his country home, Crockett Lodge, Canton, Pa. EYRE -Sophie Eyre will have a benefit at

the Baldwin Theatre, San Francisco, to-morrow (Friday) night. STUART.-Clinton Stuart is writing a play

for the Lyceum Theatre. It is to be completed by the 1st of December. LINCOLN.-Frank Lincoln, the popular hu-

morist, was married to Virginia Chandler Smith on Tuesday of last week. ROCHE.-Augusta Roche has been engaged

by Denman Thompson to appear in The Old Homestead next season.

COULDOCK .- C. W. Couldock has become grandfather. The little one will be christened Hazel Kirke Couldock.

BOWERS.-Mrs. D. P. Bowers goes to pend a part of the Summer at her country residence in Massachusetts

Rosa.-Patti Rosa is suffering from malaria, and has been making occasional trips to Philadelphia for treatment,

EAGLE .- Oscar W. Eagle will play Mark Livingstone, in The Streets of New York, at Niblo's Garden next week.

WALLACE .- Jennie Wallace has secured Mrs. Burton Harrison's comedy. A Russian Honeymoon. She will star in it next seas EMMETT.-The widow of William Emmett,

Academy of Music, Chicago, on July 11. GREENE,-Clay M. Greene's new dra Falsely Accused, is reported to have made a

recently deceased, is to have a benefit at the

success in San Francisco on Monday night. MANYPENNY.-Sara Manypenny, who has been two seasons in Fred. Warde's support,

has been engaged as leading lady for Lotte FULFORD.-Mr. and Mrs. Robert Fulford Annie Pixley) will leave for Port Stanley, Canada, about July 1, to spend the Summer.

HARTZ -Gus Hartz, manager of the Euclid Avenue Opera House, Cleveland, will arrive in New York to-day and remain for the Summer,

O'CONOR.-James Owen O'Conor, the tragedian, has closed a successful and extended season. Mr. O'Conor will shortly visit

FROHMAN. - Daniel Frohman sailed for Europe on Tuesday by the Alaska. His trip will be brief. He expects to return inside of

Drayes.-Rillie Deaves has taken leave of the Prince Karl company. Mr. Mansfield of-fered her his leading business for next season,

but she did not accept.

REIMER.—Helen Reimer will again be a member of the Rag Baby company next season. She has been with the company since the first production of the skit.

KENNEDY .- M. A. Kennedy, of the Private Secretary company, was taken suddenly ill on last Friday evening, and now lies in a serious condition at his home in this city.

BAKER.-Assistant Secretary Baker, of the Actors' Fund, is suffering from a severe at tack of rheumatism. On Wednesday of this week he was confined to his house.

MORTIMER.-G. A. Mortimer is visiting Mr. and Mrs. Louis James at their villa at Nahant, Mass. Mr. Mortimer has filled nearly all of Mr. James' season in week

ROBERTSON. -Dr. T. S. Robertson sailed for Europe last Saturday on the Anchoria. There were many frien is at the wharf to take leave of the popular physician and his wife, who accompanied him.

HUBERT.-Marie Hubert, daughter of the well-known architect, will be seen as May Blossom next season, Miss Hubert is engaged both professionally and maritally to Gus Frohman, her manager.

CAZAURAN.-A. R. Cazauran left for Chicago on Sunday night to superintend the final rehearsals of The Martyr, to be produced by the Madison Square Theatre company at Mc-Vicker's next Monday evening.

Wodiska -- Edward Wodiska has returned from his starring tour. He says it was uphill work, but he met with encouragement enough to justify his going out again next season. Mr. Wodiska will engage a new company and carry his own scenery.

BRYTON.-Fred Bryton is negotiating for a date for Forgiven at one of the up-town thea tres next Spring. He had an offer of four weeks at the Union Square Theatre in February, but Manager Hill's terms were not satisfactory and the matter fell through.

GALLAGHER .- May Gallagher and Mrs. J. G Saville arrived by steamer from Santa Barbara, Cal , last week. Mrs. Saville made the voyage by sea for her health. These ladies are daughters of Dr. J. C. Gallagher, dramatic editor of the Daily News.

SHERWOOD.-Gracie Sherwood, of the Sherwood Sisters, last season with Storm-Beaten, has undergone a surgical operation to remove a throat trouble that interfered with her vocal studies. When sufficiently recovered she returns to the city and resumes her lessons.

CARLYLE.-Frank Carlyle, who was Lotta's eading man on her last tour, has been engaged to play John Drew's part in Nancy and Com pany with Arthur Rehan's combination. Mr. Carlyle is a versatile and talented young actor, and Mr. Rehan is to be congratulated on securing his services.

ADONIS.—The production of Adonis has worked a revolution in the pronunciation of of the commonalty pronounced Adonis with the o short, as in "don." Few are now guilty of this error-if error it be-and almost everybody uses the long o as in "hone."

Brandon -It is reported that the mother of Olga Brandon has been recently left a fortune by the death of a relative in England. and that she is at present on her way to this city from San Francisco to join her daughter. The two will take passage for England in about three weeks, and Miss Brandon will reside in that country permanently.

AVELING .- Mr. and Mrs. Henry Aveling (Miss Mittens Willett) sail for Europe on June 29 by the Wyoming. They return in August to open with R. L. Downing in The Gladiator, in which they play leading parts. Mrs. Aveling was formerly of McCullough's support, and latterly with Fred. Warde. Mr. Aveling is at present playing the Czar in Zitka at the

DIXEY .- Henry E. Dixey has at last been introduced to H. R. H. the Prince of Wales. The introduction took place at the New Club after a private performance by the comedian for his Highness' delectation. The cable was invoked to spread the tidings in America. The 'gram, which reached THE MIRROR on Monday, also announced that the business of Adonis is picking up.

LE GRAND.-On our first page is a portrait of Almy Le Grand, who stars next season in a comedy by Fred. Marsden, entitled Patent Rights. Mr. Le Grand retired from the stage six years ago, and was at this time known throughout the South and West as a promising young character actor and vocalist. Mr. Le Grand opens his season in Grand Rapids, Mich. He is engaging a strong company.

MACK .- J. H. Mack is inundated with letters from leading managers throughout the country seeking time for The Gladiator. Reparding the ownership and title of the tragedy, he attorney of the McCulle the attorney of the McCullough estate warned managers against infringement. to Signor Salvini's rights, the aftorney

that Mr. McCullough allowed him to p the tragedy as a personal co

next season in The Gladlator, under man ment of J. H. Mack, is looked upon as handsomest tragedian upon the stage, photographers are after him and offering sums for the rights. Although but thirtyyears of age, he has had much stage expence. He has supported Edwin Booth, M Anderson and Joseph Jefferson, reaping highest encomiums of the press with the la two. Captain Conner, McCullough's friend and manager, writes Manager that he thoroughly endorses Mr. Downing a worthy successor to the lamented trage

Mr. Mansfield's Plans.

"I have decided to call my new fourplay-founded on the story of that name-Jekvil and Mr. Hyde," said Richard field to a MIRROR reporter the other day. author is T. Russell Sullivan, of Boston, is the President of the Papyrus Club of the city, and whose hospitality to New York je nalists is noted. The play was copyrighted o May 7, and the dramatization is by author of the author, Robert Louis Stevenson, London, and by permission of the publishers Charles Scribner's Sons, of this city. All my rights have been reserved and will be no tected by counsel retained "

"Have many changes been made from the book?"

"Quite a number-some of them very radi cal; but it would not be fair either to the author or myself for me to tell you of the There are lots of people always ready to at upon suggestions that might be thrown out at cidentally. Still, I may tell you that there is a love interest introduced. I don't expect great financial success for the play, but I don't care about always playing one line of charact ters. I want to appear in New York in a character in which I am afforded some opportunity for arduous study and earnest work. hope to be able to arrange to produce the play for the first time at the Union Square Theatre in this city in January next.

"I shall be pleased to play at my old home again, and shall do my best to get four weeks' time there. Two of these will be devoted to Dr. Jekyll and Mr. Hyde; then for a total and complete change I shall play one week of Prince Karl, and the last week will be given up to A Parisian Romance. My character in the new play is almost dual. The two are one and the same man. It is an exceedingly difficult character, I know, but yet not much mor so to my mind than the Baron Chevrial."

"When does your season end at the Madison Square?"

"We may possibly play all through the Summer. Still, my friends and my doctor, realizing that I start out on my Fall tour on August 30, and that I will at once begin getting ready the new play, advise me to stop, a that it is quite possible that I may close down at any moment. My company for next season is now complete, and the best thing about it is that we are all young and hard workers, and that we are a perfect little family as regards harmony. It includes Joseph Frankau, Beatrice Cameron, who made quite a hit on Monday night, and whom I think will develop into a very fine actress; Emma Sheridan; mo probably Cyril Scott; Harry Gwynette, Albert Roberts and Effic Germon. The executive staff includes Alexander Comstock, Le Grand White, who goes in advance, and W. R. Falls, my personal manager. I hope to arrange with Mr. Palmer for our return next Summer to the Madison Square with a new comedy."

Letters to the Editor.

New York Mirror: RAB Sun. 14 GOOD WORDS FOR THE FUND.

GREASE PAINTS Naw York, June 23, 1886.



In Undering

Mend him who can! The ladies call him, sweet

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Why don't they learn better! A few days ago I was standing on a corner near the Rialto alking with an actor, when another actor of my acquaintance came along and, stopping, exchanged a few words with me. When he left my interlocutor exclaimed:

"Thank Heaven! There's one man you can stop in this neighborhood and exchange a word with that does not introduce you to every passer-by he chooses to know !"

There is no species of the genus home that the well-bred man more dislikes to associate with than your universal introducer. Good usage never introduces people in public places, unless perchance there are good reasons for believing that the introduction will be mutually agreeable-nay, more, is desired by both parties. How frequently does it happen that these indiscriminate introducers introduce persons to each other that are old acquaintances. but are not on speaking terms! Verily, in the matter of introductions the manners of the Rialto greatly need mending.

How many there are in this profession of ours who find nothing better to hug than delusions! It would be diverting, if it were not pathetic, to listen to the people who have great plays that will never be acted or great genius that will never thrill the public heart-to hear them forever painting superb triumphs which one knows cannot be realized, and speculating as to the probable reasons for the indifference with which their claims to recognition are treated. Hope springs eternal in the human heart, and it is good that it is so; for, stripped of hope, what would become of these pitiable people who are fondly nursing grand projects which are predestined to come to naught?

I am moved to these reflections by the number of people I meet in the prosecution of my work who are the victims of these extrardinary delusions. They cannot see why managers are all blind to their merits; they cannot understand why others are more fortunate in procuring a hearing; and, saddest of all, they are unable to look at themselves or their work without employing a magnifying glass. Hapless cranks! I have known some of you for years, and you are still clinging to the old fallacy-waiting for something to turn up, hoping and believing that something surely will. They never lose the eager look of the eye, the anxious manger and the other characteristics of their kind. Most of 'em go down to the grave waiting and hoping, and I suppose if there's a possibility for such conditions on the other side of the Styx, they're still hoping and waiting there.

The following note received by me yesterday, from Mile. Aimee, is self-explanatory: My DEAR SIR: Will you please make known the fact that the announcement of my appearing at the Star Theatre is the opera of The Maid of Belleville is without my consent, and that I do not appear in that production, as stated in your dramatic columns. As I have never yet disappointed an audience (when authoritatively announced), I do not wish the public to be misled.

Respectfully, MARIE AIMBE.

Mr. Pitt Gives His Version.

Last week THE MIRROR published the ac count of the final obsequies of The Baron production as it was told by two ladies who were members of the company. Harry M. Pitt called at THE MIRROR office to deny the statements contained in that article in so far as they related to him. According to Mr. Pitt's version he has been as much victimized as the the money soon. I then notified all that I met

"I met Fred. S. Mordaunt-who is als known as Norris A. Schwab, or Fred. Schwab some time ago in Chicago. He represented that he could command sufficient capital to produce The Bason as an experiment, with a view to taking it out next season if successful. The result of our negotiations was that Mordaunt agreed to furnish the company, printing and capital while I was to give the play, music and services of Fanny Addison, James O. Barrows and myself. Mr. Barrows came into the arrangement willingly.

"I did not engage anyone for the week at the Brooklyn Grand Opera House with the exing house, as I believe there are already too ception of Olga Brandon and T. A. Wise. I many places of amusement in this city. voluntarily raised Florence Thropp's salary. "As Mr. Wilson's engagement at the and I also hold myself responsible for the does not enduntil after this season, we will not amount of that increase. Mordaunt was not be ready until the Fall of 1887. Meanwhile I

sponsible manager, and he engaged all the he is to open the theatre, and which I shall call members of the company except those that I have specified. Of course, when the people came, I selected those that I preferred to have in the cast. Some were selected at Mordaunt's house and some at the Lyceum Theatre, where rehearsals were held.

"Well, the engagement began. Mordaunt proved himself to be a most incapable manager. He came to me several times for small sums, which he said were to meet incidental expenses. About the middle of the week I asked him how he expected to pay salariesbusiness was bad, and by this time I began to suspect that he had no means. He answered, 'i'm sure I don't know.' Mordaunt, mind you, had represented to me in Chicago that he knew two well-known theatrical men who would

"I did not speak to the company at any time about money matters. The statement that I borrowed small amounts from them during the week is ut:erly and outrageously false. On the contrary, I advanced money out of my own pocket on the salary list and helped the people to pay their minor expenses. Mordaunt told me he could not pay the company, and simply to save the credit of the piece, keep things quiet, and perhaps make a sale of The Baron, I offered to raise money on some life policer I hold to make good the amounts due I was not legally responsible, understand, nor obligated in any other way than I have stated. I could not raise money on 'my securities and I told Mordaunt so. The statement that my outlay was only \$20 is false. I spent \$200 on the production.

"Evidently Mordaunt has misled the people into believing that he was my hired agent and that I was the responsible party. The story given to THE MIRROR shows that the actresse who told it were put up to it by Mordaunt. Why otherwise should they tell you the exact amount of the salary list, the terms on which we played, and so forth? To Mordaunt the people must look for satisfaction. He has deceived them and dragged me in as a scapegoat for his own shortcomings."

On Saturday a reporter interviewed Fred. Mordaunt at his office, in the presence of Mr. Pitt. Mr. Mordaunt said:

"Mr. Pitt and I had spoken about producing The Baron a long time ago, when we were in Chicago. I began to look about for open time. Finally we managed to get the week of June 7 at the People's Theatre here held for us. Mr. Davis, however, had a previous constract for the date and we were forced to relinquish it. However, we had several other offers, and we began to get ready for the production. James O. Barrows consented to give his services free with the proviso that if the play were successful he was to have an interest in it in common with Mr. Pitt and myself. We then went about organizing a company. I saw Victor Harmon and Mr. Sterling; told them that Mr. Pitt wanted to try his play, and that he wanted them to hear it read. They said that they were willing to play at very low salaries, seeing that it was a Summer engagement, and that the play was only to be tried, and that if it was a success they would then talk of an engagement at proper figures. They also stated that if we did not make it a go they would never say a word about salary."

"Did you say to any of the company that you were the responsible manager, or did you tell them that Mr. Pitt was, and that he had et aside a certain sum of money so that they would positively get the salaries they agreed to play for ?" asked the reporter.

" Neither the one nor the other. With the exception of Olga Brandon, everybody in the company was engaged by myself, and no word was mentioned by me as to who was responsible, nor was I ever askede I told Mr. Pist that I was good for all the printing that was necessary, and I still cwe for that; but neither myself nor Mr. Pitt held ourselves responsible for salaries to the people, with the exception of Miss Brandon and another lady, whom he intends to pay. Mr. Pitt did not borrow small sums of money from members of the company. That story is made out of whole cloth. On the contrary, several of the company were paid small sums by Mr. Pitt out of his own pocket. On Saturday night Mr. Pitt told me to tell the company that they would get their money if he was only given time. I delivered the message and they all said they were willing to wait. I requested them to meet him at my office on Wednesday at 12 o'clock, but on Tuesday he came to tell me that it was useless to have them come, as he had been unable to realize on some securities, but he hoped to get to that effect."

A Theatre for Extravaganza.

'On last Saturday," said Sydney Rosenfeld to a MIRROR reporter the other day, "Francis Wilson and I made our final arrangements for a partnership in a theatre in New York for the production of travesty and operatic extravaganza. For several years Mr. Wilson and I have had this project under consideration, and we think that now the time is ripe for us to begin shaping matters. We have a backer ready to build the theatre, but it is my preference to buy a controlling interest in an already exist-

"As Mr. Wilson's engagement at the Car does not enduntil after this season, we will not my business manager. He was sole and re- am gathering material for the piece with which

King Frolic. It is an operatic extravaganza.

There will be opportunities for all of Mr. Wilson's special abilities—as actor, singer and dancer—and he will be surrounded in his work by the handsomest and cleverest girls that can be procured in the profession, it being our joint aim to hold a position in our line of entertainment equal to that of Mr. Palmer's company in comedy-drama, I look with pride upon the fact that for almost five years Mr. Wilson has been playing parts I have written for him, beginning with Prince Methusalem, in which he made his first great hit in my 'Dotlet on the i."

In the Courts.

MINNIE HAUR MUST PAY.

When Minnie Hank went on her concert our in 1884 she secured the services of Titus D'Ernesti as solo planist as well as accompan-ist. Everything went well till one evening the plane upon which the artist was to play was placed in the orchestra space below the fo lights. D'Ernesti did not like this, and refused to play unless the instrument was placed spon the stage. He was to execute one of delssohn's masterpieces and did not think it in keeping with his position to have the instrument placed among the fiddles and he It might do in a variety theatre, but was no right in an upper-ten house. The piano was not moved, and D'Ernesti did not play. When he asked the prima donna for his refused to pay it, saying that he had br his contract by not playing when called upon. He claimed he had acted up to his contract, and that under it he was entitled to play on the stage. Eventually he brought suit to secure his salary. After many adjournments the case came up before Judge Hall to the City Court on Monday, and a judgment by default was entered in favor of the planist for \$128, as the lawyers for Mme. Hank and her husband, the Chevalier Von Hesse Wartegg, who was made a co-defendant in the suit, did not appear.

The case was an interesting one to the mu-sical profession, and it was hoped it would proceed to trial and the merits be cansidered. WALLACK'S VS. THE BIJOU.

The rivalry between the Bijou Opera House people and the managers of Wallack's over Audran's new opera was not long in getting them all down to court. A temporary injunction, restraining Miles and Barton from throw ing objectionable designs, by an electric st opticon, on the walls of Wallack's Theatre, was obtained by Colonel McCaull and Theodore Moss from a Supreme Court judge. A number of theatrical people went down to Judge Van Brunt's Court on Monday to hear argument on the question of consinuing the injunction. They were doomed to disappointment, however, as the case was postponed for a week, the lawyers not being ready. The injunction holds good, however, and the mana-gers of The Bridal Trap will be careful how they treat The Crowing Hen lest they fall under contempt of court.

MRS, TURNER GETS \$7,000.

Annis Montague Turner is in luck. She nade a contract with Manager Locke, of the American Opera company, to sing in the various works that the company should produce. She was to receive \$300 a week. There were too many singers for prominent parts, and Miss Turner was told that she would not be needed. The lady, after her demand for salary under the contract had been refu brought a suit against the company to recover it. When the case was called on a short cause calendar day in the Supreme Court, a day or two ago, the lawyers announced that the matter had been settled and the case was withdrawn, A check for \$7,000, handed to Mrs. Turner by the managers of the opera company, was the

point of interest in the settlement.

A THEATRE OWNER'S SUIT. Previous to July 11, 1879, Edmund V. Hawes was proprietor and manager of the Hawes Opera House at Bridgeport, Ct. After that date the Opera House was taken out of his hands, as he claimed, fraudulently. Hannah and Arabella Hoag, of this city, it seems, held a claim against Hawes for \$2,000 on promissory notes. They could not get the money so the matter was taken into the Probate Court and Hawes declared insolvent. His Opera House and other property were seized, and he was deprived of his rents and returns from the theatre. He claimed that he had money and that the adjudgment of insolvency was wrong, Afterward a higher court sustained his ciaim, Then he brought suit for \$25,000 damage against the Hoags, avowing that he had be injured to that amount by losing his Opera House and business. The case came up for trial in the United States Circuit Court on Tuesday, and after some testimony had been taken Judge Wheeler directed a verdict for the detendanis.

THE BOYCOTT AT THEISS'.

The trial of the boycotters who extorted \$1,000 from George Theiss and made him employ Carl Sahm Clut musicians at the Alhambra Court and Concer Hall, on East Fourteenth street, is attracting much attention in the Court of Oyer and Terminer. Five of the musicians who went to Mr. Theiss and told him he must discharge the non-traion men were placed at the bar. When hr Theiss made his first refusal to listen to them. the boycott was instituted, and afterward, to get things to rights again, Mr. Theiss was play, The Man Without a Country, was given

Beside this, he was compelled to employ Carl Sahm Club musicians, and had to pay them over \$200 more a week.

Miss Pixley's New Play.

"The season just concluded was a very seful one for Annie Pixley," said Aff Bouvier, advance agent of that lady's com-pany, to a Minnon reporter the other day 'and she was very fortunate in belog kept on start West, if you remember, until January, and in that way we kept out of all the Western country, where the disturbances occurred. Next season, as she will have new materia and we expect to do the large cities almost altogether. Fully thirty-five weeks have been oked, and twenty-eight of these are in the principal cities. Fourteen weeks are to be divided between the cities of New York, Boston and Philadelphia, four of which will be spent in the first-named.

"We open the season at Low's Opera Ho Providence, on August 30, where will be parted, for the first time, A. C. Gunter's play, written expressly for Miss Pixley, and entitled The Deacon's Daugister. If it suc-ceeds, we will probably come to the Metropolis a little after Easter for a run.

"The Deacon's Daughter gives Miss Pixis; an opportunity to do on the stage pretty nearly everything she has ever does in her like in the way of acting, singing, dancing, etc. In the way of acting, singing, dencing ele-The story deals with the prejudices of a more parent whose daughter. (Miss Purley) is as actress, and the evident contrast between the deacon and the stage affords a good field for interesting and laughable as well as patheth situations. The old deacon, however, is fin-ally mollified and blossoms out as a full disting-man of the world, although by that term i do not mean that he lover any of his good quies, nor that there will be anything in the to give even the sturdiest upholder of Church the least offence:

"There will be any number of songs a also expecting a lot of continue from Fel Paris. The play affords plenty of opposities for descripe.

"The scenery is now being painted by artist of the Park Theatre, Boston, and he rean given carte blanche."

Mr. Reed Leaves the Trap.

for the simple reason that I open the reason of the Boston Museum, and if I

ferent parts. It includes Alice Hast created and made quite a success of the re Mrs. Racket, in Cheek; Harold Foshers. plays the gambler; A. S. Lipman as the comedy stock broker; Lole Fuller, F Hight, Fritz Williams, Sam Glenn, Mrs. 1

Meyers, Mrs. George Shaw and Joseph Gobe "Humbug," continued Mr. Reed, "Is late spersed with musical selections all throng and I shall add to them a new topical so place of 'The Accent On,' which was ferred from my comedy to The Bridai Trap
It is by Sydney Rosenfeld, with music by
Fred. Solomon, and is entitled 'I Wonder
What His Face Looked Like When First He
Heard the News? A. M. Palmer was de lighted with Humbug, and wanted me to produce it during the Summer at the Madison Square; but I was so tled up that I could not avail myself of the chance."

Telegraphic News.

able and finest audie bled in this city greeted the first ap the American Opera company at the Acc of Music last night. Lakme was produ magnificent style. The solos, cho tration, ballet, etc., were most excellent. The impression made by the prima donna, Pa L'Allemand, was evidenced by the voci applause. The general expression is that in form, feature and voice, she possesses all qualifications necessary for a great open cess. Davene's Allied Attract the Park Theatre Monday night and pres an excellent variety programme to a fine

NEWPORT, R. I., June 22 .- The Metropolltan Star Opera company opened its season tonight at Music Hall to a good sized and appreciative audience. Repertoire of twenty operas.

PROVIDENCE, June 23.-John Murray's new made the victim of extortion, and the \$1,000 its first presentation at the Providence, and

OVINCIAL.

MEW YORK

CHILLICOTHE...
Francis Burton, of last season's Wife's Honor organized as amateur company at this city to 'The Tacket-of-Lave Man at Clough's Open num's Circus drew immense crowds at the

Frank H. Rich's ten-cent circus, 18th and 19th, four reformances, to large crowds. The show is very good sasidering the price.

racy's Opera House (M. T. For ing the hot weather as they played to a good b

OREGON.

tire satisfaction. a modified in doubt draw well, Girola was presented by the new co. 11th, and has drawn fairly unce. The o. is not as good as the Thompson, although there are good voices in it. Louise Manfred, Kate Marchians good voices in it. Louise Manfred, Kate Marchians good voices in it.

PENNSYLVANIA

MEADVILLE

BUTLER.

RHODE ISLAND. PROVIDENCE.

WEST VIRGINIA

WHEN

WISCONSIN.

CANADA

OTTAWA.
Grand Opera House (John Ferguson
Grand Changiran appeared in Kit, the Ar

LONDON. folman Opera co. left here sist for where they play three nights, opening se, and then go to Buffalo, N. Y., for a

DATES AHEAD.

Managers of travelling combinations will favor us by unding every week advance dates, and mailing the same in time to reach us on Monday.

DRAMATIC COMPANIES. ALONE IN LONDON Co.: San Francisco, June 28, two

ALONE IN LONDON CO.: San Francisco, June 28, two
weeks.

BILLA MOORE'S CO: Pueblo, Col., 24. 25; Trinidad,
26; Raton, N. M., 28; Las Vegas, 20, 20; Sante Fe,
July 1; Albuquerque, 2, 3; Los Angeles, Cal., 5, week;
Majora, 12, 13; Tulare, 14; Merced, 12; Stockton, 16,
12; San Francisco, 10, two weeks.
BUICH OF KEYS CO.: Victoria, B. C., 24, 25; San Jose,
Cal., 29; Stockton, 20; Woodland, July 2; Sacramento,
2, 3; San Francisco, 5, week; Reno, Nev., 13; Prov.
Utah, 15; Sah Lake, 16; Evanston, 17; Laramin, Wyo.,
10; North Platte, Neb., 20; Kearney, 21; Hastings, 22.
BRAYE WOMAN CO.: Chicago, 21, week.
BREADWINNER CO: Baltimore, 21, week.
CARRIE SWAIN: San Francisco, 21, two weeks.
CARRIE STANLEY: Syracuse, 21, week; Rochester, 28,
week.

DAVIDSON'S LOST CO.: Buffalo, St., week.
DAW SULLY'S COMB DV Co.: N. Y. City, May 3indefinite assesses. ite sesson.

inclair Co.: Columbus, O., 21, week.

HABRIGAN: Boston, 14, three weeks.

THE (Rice's): Chicago, June 1—in

SCHOOL

1831RB-WILLS COLD DAY Co.: Chicago, sr, two weeks.

1831RB-WILLS COLD DAY Co.: Chicago, sr, two weeks.

1831RB-WILLS COLD DAY Co.: Columbus, co., sr week.

1831RB-S DASMATIC Co.: Columbus, co., sr week.

1831RB-S COLUMBUS, San Francisco, 14, three weeks.

1831 Cakinad, 14 to 17; Denver, s6. week.

1831 Cakinad, 14 to 17; Denver, s6. week.

1831 Cakinad, 14 to 17; Denver, s6. week.

1831RB-S COLUMBUS Co.: Chicago, sr, week; Pawtucket,

1831RB-S COLUMBUS CO.: Wheeling, W. Va. sr, week.

LITTLE NUGGET Co.: Wheeling, W. Va., 21, week,
LECLAIR AND RUSSELL: N. Y. City, 21, week; Springfield, Mass., 25, week; Newport, R. I., July 5, week,
LOUISE POMEROY: Providence, 21, week; Tonawands,
N. Y., July 5, week. MADISON SQUARE THEATER Co. (Palmer's): Chicago, 7, seven weeks; San Francisco, August s, four w eks. Mr. and Mrs. George S. Knight: Glens Falls, N. Y.,

MELVILLE SISTERS: Mt. Verson, O., sr, week; Lancaster, st, week.

Mallande Clarke; Brockport, N. Y., s4, s5, s6.

Odds and Esids (Knowles'): Brooklyn, E. D., s8, week;

Newark, July 5, week.

PLANTER'S WIFE Co.. Salt Lake City, s4; Cheyenne, Wyo., s6, Deaver, s8, week.

REDMOND-BAREY Co.: Providence, July 5.

ROSSE LISLE; N. Y. City, sr. week.

STUART DRAMATIC Co.: Tiffin, O., sr., week.

TAYERHIER Co.: East Saginaw, sr, two weeks; Kalamazoo, July 5, two weeks.

TAYERHIER Co.: East Saginaw, sr, two weeks; Kalamazoo, July 5, two weeks. mazoo, July 5, two weeks.

Tourists Co.: Brooklyn, 28, week; Brooklyn, E. D.,

July 5, week.
TUCKER AND BROWN'S METROPOLITANS: East Tamer,
Mich., ag to so; Oscoda, ss. so, 3o.
TESSIE DEAGLE Co.: Brooklyn, 21, week.
ULLIE AKERSTROM: Worcester, Mass., 14, two weeks.
WILDUR DEAMATIC Co.. Muskegon, Mich., 21, week.
WALTER STANDISM CO.: Pittsburg, 21, week; Column LLIE AKERSTROM: Worcester, Ma ILBUR DRAMATIC CO.. Muskego ALTER STANDISH CO.: Pittsburg bus, O., 26, week. 200 Co.: Chicago, 21, four weeks.

OPERA AND CONCERT COMPANIES. CADEMY OPERA Co.: Washington, 10-indefin

AN OPERA Co.: Indianapolis, st, week; Louis ville, 26, week.

ville, 26, week.

som Opera Co.: Rochester, 21, week.

sion Belleingers: Lincoln, Neb., 21,

singer And Moulton's Co.: Columbus,
indefinite. ERRIGMAKERS: Tonawanda, woek.

MILLA URSO: Crawfordsville, Ind., 25.

LISLER-WEISS MIKADO Co.: Wooster, O., 25; Mt.

Verson, 26; Detroit, 26, week.

RAU OPERA Co.: Omaha, Nob., 21, two weeks.

OLMAN OPERA Co.: Buffalo, 21, week.

UNGARIAN GYFSY BAND: Wisona, Mich., 24,

CCAULL'S OPERA Co.; Washington, 14—indefinite.

EXICAN TYPICAL OBCHESTRA! Columbus, O., 21, BO. THOMAS CONCERTS: Chicago, July 5, five weeks, OMPSON OPERA CO.: Kansas City, st, week. LBUR OPERA CO.: LOUISVIlle, st, week

MINSTREL COMPANIES.

an City, st. two weeks. Stillwater, Minn., sat Kan Claire, ss. Bankin's: Salt Lake, sg. so; Butte City.

VARIETY COMPANIES.

AV Co.: Newark, 21, week, ant Show: Fall River, Mar a, 28, week; Boston, July 5—1 Boston, Jeek. ster, st. week. lison, Wis., st, week; Jan ly 5, week. SPECIALTY Co.: Pittsbu MISCELLANBOUS

CIRCUS

Mankato, o; see Mitchell, 12; Scottania a, 18 Bath, 25; Sioux City, 15.
Donn': Portland, Me., 23; Lewiston, 24; Bath, 27; Rockland, 26; Augusta, 26; Waterville, 29; Belfast, 27; Rockland, 26; Augusta, 28; Waterville, 29; Belfast, 27; Rockland, 26; Augusta, 28; Stowhegan, 3; Farnington, 5; Dover, N. H., 6; Last Beston, 7; Charle ington, 5; Dover, N. H., 6; Last Beston, 7; Charle ington, 5; Dover, N. H., 6; Last Beston, 7; Charle ington, 5; Dover, N. H., 6; Last Beston, 18.

a, 5, 50; 100 and a second a s

Stage Types.

NO. X .- THE MUSICAL DIRECTOR.

Archibald Levisor was a musical produgy as boy. At seven years of age he played the piano like a virtuoso, and had composed half a dozen songs and lots of little pieces for the piano, all full of tune and jingle, and bearing promise of future excellence when time should have ripened his talent. At fourteen he was a popular pianist in the music-halls and concert gardens. At eighteen he wrote the music for burlesque which ran a whole season in London. At twenty he made his first appearance as a conductor, and displayed an equal amount of talent and self-confidence, commonly called "cheek," which latter quality served his turn at least as much as the former, as is mostly the case in this work a day world of ours.

Archie was a smart, dapper little fellow, bright in manner and a prime favorite with women, who have always a good deal to say in things theatrical. Besides, he had the gift of the gab; he could talk you into anything. Not Sergeant Ballantyne or Lewis Levy was more apt to "make the worse appear the better reason," and to twist facts and fancies together in a true lovers' knot. His tongue was as deft as his fingers, and his brain was as prolific as a herring. By the tireless exercise of this "unruly member" he succeeded in persuading a wealthy Israelite that he was the coming composer, and that Semitic patron proved his faith by putting up the solid cash for the production of a comic opera from the youthful musician's fertile pen. The opera was played, made a hit, and was duly stolen by American managers, and brought fame, if not cash, to its composer.

The name of Archie Levison became familiar in our mouths as household words on both sides of the ferry. So an enterprising manaager who had made many thousands of dollars out of stolen goods, in the way of comic operas, bethought him that it would pay to import the composer as well as his music. But the man must eat, drink, be clothed, be lodged; so the enterprising manager had to put his unwilling hand into his astringent pocket, which he did grudgingly, yet hopefully, counting on cent per cent return on his outlay, and the boy composer was brought over the ferry-"right side up with care-fragile." Arrived on this side, the usual trumpets were tooted. The interviewers grabbed him; the music-sellers nabbed him, and the Flora McFlimsys of Madison square mobbed him. He was the lion of the hour and he roared lustily. As per contract, opera after opera flowed from his facile pen-perhaps too facile; for facility and ability, although they rhyme, do not always chime, and a too fertile soil is apt to produce weeds as well as wholesome corn. Still, Flora Mc-Flimsy stuck to her pet composer, and would hear of no other; he was the ladies' favorite and was caressed to his heart's content. When his music was good it was praised;

when it was bad it was worshipped, and when it was indifferent it was adored. It was his, and that was enough. At last the knot in his thread of destiny knitted itself, and the knot was matrimonial. A fair woman caught him in the meshes of her golden hair, snared him with her azure eyes, bewitched him with her voice's melody, and behold Archibald Levison a married man. The interviewers were loyal, and questioned him close. The public whistled his airs as erst it did, but Flora McFlimsy, of Madison square, had no use for him-would none of him-turned her lovely back on him, and beamed on a newly arrived actor of the society drama, late of the Theatres Royal, Skirmingham and Lizardpool, who, from thirty shillings a week and a garret over a butter-shop, was translated by an Anglor niac manager to a hundred and fifty dolla week and Delmonico's-to his own great surprise and contentment, inasmuch that he straightway forgot all about it, and was firmly ded ever after, and told all his frie too, that he had been the cynosure of ne boring eyes in England, and was sorry he had ever come over. This statement was of green service to him here, and mightily advanced it importance among us.

action on the part of the glori dudes who had worshipped at the shri the fair singer who had chained the heart of the composer. The Powell Cream Merry Halls of dudedon range bled at the loss of their idol, and betw dic disposition, he and she sought fresh field nd pastures new, nor ventured back till siand absence had assuaged the pain of partin favor on an Irish lass with a coal-black eye whose plump form and roguish ways caugh their fickle fancies. And now Archie and hi bride have the world before them, to sink or swim, as Fate may ordain, on their own meri but with no aid from the Flora McFlimsys of the Powell Crosbies. And so is it best.

Alfred Ayres Replies.

THE MIRROR thinks that in forming an estimate of some of our more distinguished players, I not only lay too much stress on their elocutionary shortcomings, but also lose sight of their excellencies "in other and equally important directions."

There are no other equally important directions. If the readings be thoroughly goodespecially in the playing of great parts-intelligent, appropriate, and consequently effective, action is almost sure to accompany it. True, the action must be, in some measure, moulded in accordance with certain rules of art; but these rules are quickly learned, for they are simple and by no means numerous.

If the mind goes right, the body is almost certain not to go wrong.

Create the emotion by mastering the thought and the sentiment of the author, and nature requires but little aid from art to furnish the

The emotion present, and the aspect of the face, the tone of the voice, and the movement of the hands and arms will rarely fail to be appropriate.

Salvini, we know, sways his auditors as no other actor of to-day does, though his auditors may not understand a word he utters. This, then, he does wholly with the physical expression of emotion, which, it has been said, proves that great effects may be produced on the stage without the aid of elocution.

Is this true? I think not.

Is Salvini able to express an emotion he does not feel so as to make it effective? Probably not.

It is not the physical, but the mental, exertion that so exhausts Salvini in playing Othello that he will not play the part oftener than twice a week.

But suppose Salvini is able to express an emotion he does not feel, is it not, nevertheless, true that the surest course for him to pursue, if he would express an emotion effectively, is first to awaken the emotion within himself?

This will not be disputed.

Now how would he go to work to awaken this emotion? Whence would he seek inspiration? Why, in the language of his author. He would set to work to make the language of his author produce as great an effect as possible on himself. In doing so he would not only seek for the whole import of the language, but he would also seek to discover what pauses, what emphases, what inflections were required in order, in the utterance, to make clear its whole import, which import is all he would have to inspire him with the emotion he would express.

Salvini, then, sways his auditors with the physical expression of emotion—the emotion he himself feels. He feels it because he finds its inspiration in his lines-and their context -and he finds its inspiration in his lines by searching out their whole significance, which he cannot do without at the same time searching out their vocality when properly spoken.

In other words, Salvini is indebted for the emotion he moves his auditors with to that kind of study that is strictly within the province of-elocution!

It is the utterance that always has, does, and always will distinguish the lesser from the greater player. In the actor's art there is nothing else that, by a very long way, is of

Elocution, in fact, is the source, the fountainhead, the very soul of the whole business, and this has been the opinion of the greatest actors who have ever lived.

It is the study of elocution that wings dramatic genius and enables it to soar !

Mrs. Bloomfield Moore, of Philadelphia, now resident of Mayfair, London, gave a luncheon and reception to Dr. Oliver We Holmes the other day. Annie Wakeman writes THE MIRROR that it was the most delightful social event of the season. American Minister, Mr. Phelps, and Mrs. Phelps were present, also other notables in art. literature and fashion. The poet Lowell was there, and Mr. and Mrs. Oscar Wilde. Mrs. Ronalds, formerly Fanny Carter, of Boston, sang. Adelaide Detchon, formerly of the New York stage, recited several p by Dr. Holmes and one by Mrs. core, the hosters, being especially com-ended. Dr. Holmes seemed in the best of saith and spirits. He told Miss Wakeman Death of George C. Charles.

orge C. Charles, well known as an Irish disp, dancer and an old man, committed professional people, at 236 North Ninth street, Philadelphia. When at home Charles lived at 6r Sands street, Brocklyn. He leaves a wife, Kate Charles, and a daughter, Lily. Charles, and a daughter, Lily, aged six-The causes that led him to kill bimsel e acute suffering from sciatica and his erty. At the house in Brooklyn where family boarded, he is said to have taken nt care of his wife and child, Of late ever, he was supposed to be in want of 107, and left his family on May 30 to go to Caltimore, where he expected to borrow some mey to bridge him over till the opening of the coming season. He was never heard to complain, and the statement that he was a at sufferer from sciatica and was penniles he news to many, if not all, who knew him. On the 11th inst, he wrote to his wife from rimore, informing her that he had permaded his friend, Mr. Dorman, to indorse a sote for \$150, payable in four months. The letter closed with love for his wife and his "angel baby, Lily" On the 13th he wrote again, this time inclosing a note from Mr. Dorman, saying that he could not advance the money. He wrote despondingly, but not in a manner to indicate that he intended to kill himself. On the 15th he wrote again, This letter was anything but cheerful. In it was the following, after stating that he would start the next day for Philadelphia: "I will get an accident policy for \$3,000, good till five o'clock to morrow evening. P. S .- Mind, if I ever take too much morphine it would be accidentally; but I hope I never will. Burn this as soon as you read it."

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Mrs. Charles received this letter on the 16th. She made preparations to go to Philadelphia On the morning of the 18th she received a telegram from Mrs. Hallowell, the lady in whose house he k'lled himself, advising her that her husband had shot himself, and that he was "hurt." She at once left Brooklyn, and found

Mr. Charles arrived in Philadelphia early Thursday (17th) evening, and went to Mrs. Hallowell's house. He appeared ill and was unsteady on his feet. He wanted a room, but she told him that every room was occupied with the exception of a room on the fourth floor that was uncarpeted. "Never mind," he replied, "if it is on the fifth or sixth floor, just so it is under your roof." She finally prevailed on him to take a room at 236 North Ninth street, in which she kept boarders. This was at 7 P. M. An hour later he called on a friend, Solomon Pinheiro, a furniture dealer, at No 220 North Ninth street. They were old friends and adjourned to a neighboring saloon, where they chatted for half an hour, and then Charles borrowed two dollars for the purpose of going to New York, he said. He handed a small watch charm to Mr. Pinheiro, and said he should keep it as collateral. Charles, instead of going to New York, returned to his lodging-house. At 10:20 o'clock he looked out of his window and called down to some one who was sitting in the yard below: "What time is it?" The person told him the time, and a few minutes later the report of a revolver rang out. It was heard by several of the lodgers and by Mrs. Hallowell, who sat in a room below. Three or four men came to her room and asked if she had heard it. She replied that she had, but thought that it had come from some house on the other side of the street. At about 9 o'clock the following morning a servant went to his in from of the looking-glass. The last time she spoke to him, and it was then that it was learned for the first time that he had killed himself. His left arm clasped tightly the bedpost. His right arm hung between his legs, and the hand clutched a five-chamber revolver, one chamber of which was empty. His chin rested on his breast, and his face and clothes were covered with blood from a hole in the right temple. He was in his shirt sleeves and his coat lay on the bed. A halffilled bottle of morphine was on the bureau. Alongside of the bottle were two notes written

If I should be found dead at any time please do not undress me. Bury me just as I am found, in the nearest cemetery and at as little expense an possible, and as acon as possible. I live at No. 6x Sands street, Brooklya, with my wife and daughter, and to the best of my knowledge and belief I was born in Bristol, England, and was fifty-one years old on the 4th of last May. I am a Master Mason, and hall from Navail Lodge. No. 6a, New York. I am in good standing. I write this as I have been troubled with the sciatics for the last few years, and the only relief I have found is morphine injections, and on some occasion I might accidentally take a little too much, and in that case this paper would explain the cause and save the trouble of an inquest.

George Coarp Charles, Comedian.

June, 1826.

by the dead actor. The first was written in

ink, in a bold hand, on a letter-head of Bar-

num's Hotel, Baltimore. It bore the date of

June, 1886, but nothing more, and was en-

closed in an envelope addressed "To whom

it may concern," It read as follows:

The second note was written in a nervous. scrawling hand with a lead pencil, and had evidently been indited just before the fatal shot was fired. It was written on a crumpled half sheet of note-paper, which had been torn in two. It read:

Thursday, I cannot stand this pain any longer. May God have mercy on my soul, and watch over my dear wife and angel daughter. Good-bye, dear Katie and Lily, till we meet again. I am almost crasy.

G. C. Charles.

Charles had been an actor about thirty years, and at Fox's Varieties, some years ago, he was a great favorite as a sketch performer and thought or measurement of the words they a dancer. He first became prominent in Irish parts, and in 1856, or thereabouts, was a who was once asked by a clergyman how it

"star," his first wife, Mary Ann Charles, playing leading parts as support to him. About twelve or fifteen years ago he starred in variety stres in a piece called The Skeleton Hand His last appearance in this city was in a Bow-ery theatre in The White Slave. From the ttons in the sleeves of his shirt it was sursised that he was an Elk. He was at one ime, up to 1882, a member of the Baltimore odge of the B. P. O. E. He became in bad tanding about that year, and the Philadelphia lodge refused to assist. Mrs. Charles was pen less, but with aid she was able to bring the body on to Brooklyn last Tuesday.

Utterance.

The two most celebrated orators of ancient times Demosthenes, and Cicero, were known to be untiring in their efforts to obtain clearness of utterance and to place the greatest value or each word which that word was capable of sustaining. Demosthenes in his early career was wont to rehearse his speeches on the margin of the sea, amid the spray of the rock beating surf. in order that he might learn amid the din of roaring waves the method of pitching the voice to rise pure and distinct above the splashing tide, so that when his duty called him to address shouting mob he might be heard. No orator was ever more keenly alive to effect and none more solicitous of distinct speech. Yet while e gave such great weight to diction he declared that the three requisites of oratory were, "action, action, action." It is not enough that words should be distinctly pronounced and with due emphasis and modulation; but appropriate gesture and attitude were necessar also. Cicero was quite as successful as De mosthenes in enchaining his audiences spellbound while he engaged by turns their reason or their passions with a flow of language the mere perusal of which will be convincing that every word of it was pronounced with all the value, all the intonation all the grace that belonged to it. It is impossible to read the orations of Cicero withou perceiving that from the very position of each word it must have been felt by the speaker, and uttered in the naturalness of that feeling. There are integral evidences that when Cicero rose to speak his mind was so imbued with his subject that he was speaking his thoughts. When a speaker does that he cannot help the words precisely reflecting his mind. That is the eloquence of nature, and that which in real life often gives such power and pathos to the humblest expressions of the most uncultivated This fact is often seized upon by dramatists, and the most telling and pathetic situations in a play are often shown in those griefs or passions which are as strong in the beggar as the prince, and which the audience feel to be common to themselves-those touches of nature which make the whole world kin.

Shakespeare must, among professionals players at least, be held as an authority on stage erunciation. The foremost dramatist of his country, and profoundest thinker of his time, a professional player himself, Shakespeare doubtiess studied deeply all the elocutionary questions which arise in stage delivery. It seems like mockery to the reader to repeat any portion of his celebrated advice to the players. It must all be so well known. Yet there are points in it so like Demosthenes as to show that the dramatist had at least sipped at the same fountain of knowledge as the learned Greek. "Speak the speech I pray you " " " trippingly on the tongue." Here we have a precise warning against hesitation and indistinctness. What a miserable thing it is to hear a person, well instructed perhaps in most respects, get up to address an assemblage and betray hesitation; to see him first coughing in an uncertain way; then fumbling with trembling hands for a handkerchief with which to mop his perspiring brow; next a nervous glance around, followed by two or three "ahems" and two or three "has" by way of preliminary canter, after which a disjointed mumbling in a monotonous tone, with half the words strangled before they pass the teeth. Who has not had the pain of listening to some sermon, written perhaps in fair and learned language, but delivered in a monotonous, half-smothered tone, with no more emphasis on the verb than on a conjunc tion, and with a gasping, inaudible peroration, accompanied by a thumping of the pulpit by way of action-an ancient trick referred to by Hudibras, who speaks of "The pulpit, drum ecclesiastic, beat by a fist instead of a stick." Hamlet's next warning to the players is, "If you mouth it as many of our players do, I had as lief the town crier spoke my lines." Here again he touches upon a common fault only committed by those who fail to comprehend the meaning of the words they utter and have no feeling for the sentiment. When nature opens the lips there is no mouthing. The grief that prompts the bitter cry, the fear that turns the tongue in frantic appeals to Heaven the joys that make the heart overflow in grati tude, cause faithful, natural utterance, and hence we so often hear the phrase "the actor 'threw himself' into his part." It is to the extent of his ability to concentrate his own intellect and feeling into his lines that the actor is successful in truthfully representing his character. On speaking and preaching that the speaker and the preacher speak by rote as a matter to be

though the most soleme truths falled to bring any through the doors of a church. Sheridan's answer was: "We speak our fictions as if they were truths. You speak your solemn truths

Hamlet, still continuing his objections to

ranting and to tearing a passion to tatters and rags, goes on to say: "Be not too tame neither, but let your own discretion be your tutor; suit the action to the word, and the word to the action; with this special observance, that you overstep not the modesty of nature; for anything so overdone is from the purpose of playing, whose end, both at the first and now, was and is to hold, as 'twere, the mirror up to nature." Naturalness, then, is the touch of the actor's art and the key of elocut power. Those who profess there is any ference, and who claim to be elecutionis distinguished from the eloquence of fine acting, have missed the true theory of address. What is the root-meaning of the word elecution? Nothing more less than "speaking out." Those so-called elocutionists, therefore, who do not give due weight to clear speaking on the stage, must be classed among those whom Hamlet says "have so strutted and bellowed that I have thought some of Nature's journeymen had made n and not made them well, they imitated hu manity so abominably." Here, in two wo is Shakespeare's view of what acting should be —"imitating humanity." What is Lester Wallack's power but the repose of naturalness Why did Charles Dickens and I. C. M. Belle entrance their hearers? Simply this—that every word was so weighed and considered and delivered with such an appearance of nature that the hearer lost sight of the render and seemed to see the character portrayed live once more in actual form. The primary object of spoken language is that it may be under the secondary, that it may be made the vehicle of millions of poetic ideas and shades of thought and give that subtlest of all pleasures known to the human mind—the reception by the mind of grand, important or poetic ideas conveyed through the ear in rhythmic num bers while the eye is presented with action and gesture of concurrent fitness. C.

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NOTICE



LONDON, June to, 1886. ding the political excitement, of the second reading and prompt ren of the Premier's extra-strong and ultrabill) we have managed to assist at one thearrical event—or rather theatrico ical event. This was the first production which Francis Hueffer, the musical critic, has written, and A. C. Musical Times, has composed for Carles senoward company. This opers was called Guillem de Cabestanh, but in passes of irreserent wags nick-naming it and the Cabetand, its tule was changed by Troubsdour. Its first Troubadour. Its first appearance in hich occurred at Old Drury on Tues-witnessed by a tremendous audience, a strong contingent of the greater lights of musical London, and some rilghts of musical London, and some who, is bonor of the occasion, a with as stack clothing as possible—as far as the upper portion of their was concerned. Also there were presented Harris, who fidgeted about you the stall-entrances and A. M. formerly the legal defender of Arabial now A. Harris' very substantial whose Wallingtonian noce loomed

the late lamented Mr. Boccaccio's of the late lamented Mr. Boccacional of g. Day 4) is taken from a Provençal ad, and shows how Margarida (which as librettist Hueffer kiedly informs us, "pearl"), the wife of Count Ramon, of Rossillo, is smittes with a consuming a for a metodious masher light Guillem, is in the troubadour business. Guillem splinent, so much to that the there to make an end of Guillem all too powerful "canzos and harmoni-rea." But this scheme is postponed by Margarida's picter, Azalais, telling a h and declaring that the amorous poet is ally in love with her. Here she might have topped, but believing, evidently, that there is sching like tailing a "good un" when you are should, also adds that she reciprocates the alty passion," and thus bursts up her own theoretisg matrimonial arrangements with a aboring nobleman. So Margarida and ring put the old man off the scent carry on awfully, as d wander about ten all eight, until the dawn apand the dawn "comes, alas! too "as Asalais sings, by way of warning "guilty pair" that it is time for them to t, last the old man's suspicions should be used. Though what the old man has been to let Margarida stop out in the garden the 1s not quite clear. Perhaps he was us to obtain due grounds for divorce. Still it is not so cominated in the "book."

after the dawn (having made several tempts to enter L.) has properly appeared, it the partiants of the two county families transpayed at shuttlecock, and played it badly, ery matters on to a bloodices. Finding the Troubadour in al being stabbed by the sword of Aza-saded ansband, Margarida, still in the news which she were in the garden, whes in and confesses that he (the Trouba-nut) is "hers alone," This leads her villain-blooking husband to take prompt measures avenge his honor. He has Guillem killed alners, and while this is being done saks his wife to join him over a glass of as of the famous brand called "Sanh del obador," or "Troubadour's Blood." Mara pledges her husband's bealth and song, about to drink when she sees mirrored the wise a vision showing the assault ulliam. She thereupon takes a good gulp, her husband, with a mocking laugh, tells that she has drunk the real blood of the real Troubadour, and produces that wandering minstrel's dead body in proof thereof. He then goes for her with the family dagger, but the jumps out of the window and is crushed to testh, and thus ends this light and lively

er, who is an authority on Troubs has done the "book" admirably. It conto are really poetical. He has taken the alter the denouement somewhat. In Provesçal legend, as in Boccaccio, it is the od to partake. The first story states was served up a prorada—that is to pepper-while Boccaccio hath it that minor details need not trouble us.

music which Mackenzie has supplied to reical drama,"jas he calls it, is not overwith melody, but it is dramatic when

ever an opportunity occurs, especially in the instrumental portions. The gem of the piece is Azalais' aforesaid solo, "Ah me, the dawn it comes too soon!" which, with the exception of the last stauza, is a close translation Provençal alba, or "Morning Song." The air wedded to this is delightful, and it was delightfully sung by Marion Burton, who was recalled several times. Next to this in merit is the love duet between the Troubad Margarida in the garden scene, which scene rather too strongly suggests the balcony scene of a tragedy called Romeo and Juliet, written by one W. Shakespeare. Madame Alwina Valleria was an impassioned Margarida and Barton McGuckin was a vigorous but not always melodious minstrel. I have heard him ing much better, and he certainly did not look so beautiful as the legend made out. The chorns worked hard and well. The composes (who conducted), the librettist, the principals, Carl Rosa, and last but not least, Augustu-Harris, received special calls. No bloodshed occurred between the last named two, although there is just now a vendetta raging between

The Albert Palace, in pattersea Park-on-Thames, is now under the direction of William Holland, who is a living proof that one man ager may, in his time, play many parts. Holland has controlled many music-halls, several theatres, one or two pleasure-gardens and a couple of grand circuses. But, though he is a man whose enterprise is as great as his waxed moustaches are long (and that is saying a good deal), he has made little or no money for himself. In point of fact, he has had many knock down blows, but somehow or other he has always contrived soon afterward to bob up serenely from below, big with new ideas for entertainments, and with one or more backers behind btm. In his al fresco enterprises. Pluvius has ever been his uncompromising enemy, and has routed him with great slaughter. Holland is more able than any man I know of to sing "The Rain It Raineth Every Day." Yet, lo! he is again defying the elements, and in a more determined manner than ever, for he has just started at the palace aforesaid an Open-Air Theatre of all things in the world.

This wall-less, roofless playhouse was opened -if I may use the term in this connectionfew days ago. The inaugural production was a Grand Choral Ode, sandwiched with several brilliant ballets, and entitled Our Empire. The necessary verses have been supplied by Clement Scott; the music by W. C. Levey. Both have done their work fairly well, and the whole affair is gorgeously mounted and cleverly sung and danced. But meritorious as the show is, I doubt whether our fickle climate will give it a chance. The ladies of the ballet and the spectators thereof were all nearly blown away the first night, and we all came away feeling that severe colds loomed in the near

The Dixey-cum-Adonis show at the Gaiety has caused considerable excitement, but not in the way intended by its promoters. It seems that on the first night several policemen were stationed in the gallery, in order to prevent any display of dissension. As the piece proved to be so poor, the galleryites, who were prepared to be friendly, if they saw a chance, not unnaturally dissented, and the "force" began to "chuck out" the dissenters freely. Whereupon the "chucked" have written indignant letters to the papers. They feel, and with reason, that this sort of coercion is not "quite English, you know."

W. G. Wills has written an adaptation of Quida's Two Little Wooden Shoes. It is in two acts, and will shortly be produced, prob aby at a Criterion mattnee,-Showman Farini is showing a sacred Hairy Family, from Burmah, at the Egyptian Hall.-Charles Harris says he has been asked to come to your side again to stage-manage.-James M. Glover is writing some new music for a new drama by Eliot Galer, called The Black Seal. The new drama at Old Drury will deal with Racing. GAWAIN.

Professional Doings.

-John Duff sailed from Europe for this -Frances Field is at liberty for leading

-Cora Van Tassel will continue to star next

on in a round of emotional roles. -Wil Lackaye has been engaged for juvenile usiness with Fanny Davenport next season. —Benj, F. Grinnell has been engaged for tanley Macy's Kindergarden company for

—Frank Carlyle, who was leading man with Lotta last reason, has been engaged for Mile. Rhea's company.

-Corydon F. Craig, the trans Mississippi nanager, has arrived in town. He comes for

a long Summer stay.

—The Weston Brothers' will star next season in Our Minstrel Boys under the management of Frank Girard.

—Alfred Johnson is in town booking for the Criterion Theatre, Chicago. He is making up a fine list of attractions.

—W. J. Florence has accepted a four-act farce-comedy from the pens of B. B. Vallen-tine and George Fawcett Rowe. —Signor Faranta, the New Orleans tent-show manager, telegraphs that his benefit was an overflow even at 40 in the shade.

—John T. McKeever, the genial treasure of the Madison Square Theatre, has secured one-half interest in a handsome sloop-yacht.

—B. F. Grinnell and Hattle Grinnell hav been engaged to appear in The Maid of Belle ville at the Star Theatre this (Thursday) even

—Irad Garside, who is at present represe ing John P. Smith's Uncle Tom's Cabin co pany, will spend the Summer at the Thousa Islands.

—J. P. Harris, in spite of all reports to the contrary, has not signed to go again in advance of McNish, Johnson and Slavin's Minstrele

-Pat Rooney's Specialty company opens at the Grand Opera House next Monday night for one week. This will be Mr. Rooney's last arance in specialty.

-Mercedes Malarini is pronounced by prominent critics to be a better Lucille in Lynwood than many actresses with whom the public are more familiar.

—James B. Radcliffe and Henry V. Don-nelly will probably take out The Skating Rink next season, Mr. Donnelly appearing in the role formerly assumed by Nat Goodwin.

-W. F. Blande has been engaged by Gus Pitou to support Robert Mantell next season Mr Blande will direct the stage as well as create a light comedy role in Tangled Lives. -Albertine, the blind actress, has been re-

ceiving twenty dollars a month from the Actors' Fund since last October, and the allowance will be continued during the tenure of the present Board of Trustees.

—Duncan, the ventriloquist, has been spe-cially engaged to appear at the Tremont Tem-ple, Boston, on July 5, on the occasion of the Annual Free Entertainment to the children of nent to the children of the public schools of that city.

—The late Academy of Music at Wheeling, W. Va., is now known as the People's Theatre, and is under the management of O C. Genther, who is booking for next season. The house is run on the popular-price plan.

—James J. Ryan has been engaged as business manager for Myra Goodwin, who stars again in Sis next season, in the place of J. T. Magnire, who semains in New York to

attend to his various business interests. -The new Opera House at Huntingdon, Pa., has gone under new management. Gilbert Greenberg has taken charge of it. A population of 8,000 liberally patronizes the house, which is modern as to outfit and seats

—P. J. Murphy, brother of Mark Murphy, of Murray and Murphy, has received a San Francisco nomination for the Upper House of the California Legislature. Mr. Murphy was formerly connected with the staff of the Even-

ing Post in that city. -John Kernell is giving his last performances on the variety stage. He has been en-gaged to support P. F. Baker, formerly of Baker and Farron, in Cris and Lena next season, his wife, Emily Vivian, taking the opposite part of Lena to Mr. Baker's Cris.

—Joseph Frankau, who has made quite a hit in the part of J. Cool Dragon in Prince Karl, at the Madison Square Theatre, has been en-gaged by Richard Mansfield for next season to appear in that part as well as his choice of comedy and character parts in the Parisian Romance and the dramatization of The Strange Story of Dr. Jekyll and Mr. Hyde.

-At Chicago, on July 4, Prof. D. M. Bristol's Equescurriculum will close a very pros-perous season of seventy-eight consecutive weeks. The coming season will open at the Third Avenue Theatre, this city, on August 16. Manager J. C. Patrick, who has successfully conducted this long tour, will be in New York early next month. John Riggs has been re-engaged as advance agent.

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The very word "opera" signifies a workthought and exertion to mould it, into form. and is so applied to the works of the great sters, whether intended for the stage or not. The operas of Handel, Meyerbeer, Mendelssohn, Rossini, Verdi, Mozart and Haydn are works-masterworks deserving of immortal fame. In the days of these great souls no thought of catering to gallery gods! The man who wrote the "Hallelujah Chorus" with the feeling that he saw the heavens opened and the Great God himself omnipotent, reigning in majesty supreme, could never have been induced to write a note for a farcical chorus of conspirators, nor a rhapsody about "My Father's Sabre." Can we imagine the gifted composer of "Count Ugolino," better known as the "Stabat Mater," turning the pen which wrote the wondrous "Cujus Animam" to scribble the Fisherwoman's squabble in Madame Angot's Daughter? Or would the "Gobble, gobble" of La Mascotte ever have emanated from the same mind as the world-renowned "Wedding March ?"

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Where shall we look for the cause that a host of giants' productions has been followed by a flood of shallow bubbles which tickle the ears of the populace for a time until the organgrinders and the whistling gamin drive them out of favor through "damnable iteration?" What is the history of this decline and fall?

The iron hand of fate softened its first blow with a silken glove. The destroyer came in beautiful guise in the torm of King Charming, some thirty years ago, under the regime of Madame Vestris. The music of this was pretty and had no spark of vulgar pandering to the taste of the mob. The one pathetic song alone of "Wilt thou love me then as now?" would have redeemed it from that suspicion. It was a spectacular piece; its plot was laid among immortals and the unreal fairy-land, but its purpose and its title were honest; its intention was a graceful, fanciful amusement, and it called itself an extrava-

This was so successful that it was followed by another, about an enchanted bluebird, which was equally fascinating, pretty and fairy-like. Both were beautifully mounted. In one of them there was a lace chamber palace, one of the most beautiful things of its kind which ever responded to the scene-painter's brush. These productions had a poetic grace which placed them on a high level, and their pretty fairy tone did not seem incongruous.

The success of these two pieces awakened with activity a number of imitators of more or less surface ability, who perceived that something light and sparkling had hit the popular want for sheer amusement as distinguished from the more solid representations which tax the thoughts of an audience. But they had not the wit to see that a perfect fairy tale, with pretty music, was one thing and burlesque outraging all sense was another, and so, for lack of power to invent a Titania or a Puck, they swooped down like sparrow-hawks on the dramas and travestied them into a tissue of wild absurdities. These productions possessed a certain amount of wit, and their funny nonsense demonstrated how closely the ridiculous treads upon the heels of the sublime.

The next step in the retrogressive path was La Grande Duchess de Gerolstein, which, although in some senses it may be regarded as a musical setting to a comedy, was really a slightly higher platform provided for the talents of an exceeding loud, bold and vulgar Parisian drinkhall songstress. If now we travelled through the list of all the so-called comic operas in the train of La Grande Duchess, nothing short of a catalogue would be required to name the absurdities, the filmsy plots, the ephemeral topi-cal songs, the incongruities and improbabilities which have crowded the stage, debased the public taste and filled managerial pockets since

Oh, Offenbach! Why has your wond talent for the composition of gay and inspirit-ing music been given away to burlesques and farces of the hour, and the points of which belonged to a generation already passing away!
If you had written only music for your nation's longs, enduring fame might have been yours! Is it the tendency of the age to work for du and not for art, and is fame only worthy to rank with notoriety—to be like a banker's copper shovel, a mere means of scooping up the francs? It would seem like it, for on any other supposition it is difficult to understand a Sullivan travelling backward from the beautiful religious themes of his early works to the monstrous string of rubbush and personal satire be melodized in the "Zoo," or find music for "The Ruler of the Queen's Navee," or for "He might have been a Roosian!"

But have we got to the lowest depths yet? Oh, no! We have had an Adonis and an Evangeliae. Their plots, mere strings to hang incongruous scenes, topical songs, imitations of popular actors, makes-up of celebrated nen, with scraps of classic mythology and cockney vulgarity, music for kicking donkeys and dancing cows, like Wethersfield onions, on a rope. Or sometimes without a plot, thrown together as a fishmonger might throw her-rings, eels, butterfish and bass into one basket,

This is comic opera! The comic opera of to-day! And the public likes it! O tempora! O mores!

Have we got to the rock-bottom of the reedy stream? No; we wait in fearful expectation of seeing Wagner or Gounod set a number of Texas Siftings to music, and then we shall hope to rise once more.

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